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Cover Story by
David Gobeil Taylor • Page 35

GILLES DUCEPPE

BQ LEADER TRIES GOOD-COP STRATEGY

News by
Steven Sandor • Page 6

Style
AND URBAN LIFE PAGES 23 - 24

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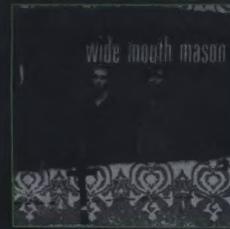
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**Theatre critic targeted,
part III**

There is always danger in rebuttal, no matter what the degree and how justified it is. The danger is in the rebuttal itself. It creates a defence that is automatically brought to a less-than-dignified level. We, as humans, should be bigger than this. We, as artists, should be even bigger yet. "Thick-skinned" is the term we use. And so, the thick-skinned should simply smile at the horrific, publicized humility that enters the minds of thousands, the lies that were printed for no other reason than to stroke a writer's own insecurities.

We are supposed to grin and bear it.

So, when the editor of *Vue* offered us this opportunity to respond, we were rather uneasy. The review ("Audience ruins theatre and dinner," Issue #125, February 26-March 4) was so malicious and false that we wondered whether or not to waste our time. But there were offences made that simply cannot go without a response.

Is not the purpose of a review to be a service to the public whereby an informed, intelligent interpretation is revealed, allowing

a potential audience member to make an attendance decision? Is this not how the critic justifies an income? And yet, anyone who read Araxi Arslanian's review of *Four Funerals and a Wedding* was left in the dark, forced to determine from her self-indulgent, irrelevant "discussion" whether or not the show was even a show. For Arslanian focused not on what was occurring onstage but on our own, innocent paying customers.

"Chain-smoking, cubic-zirconia sporting, *Jerry Springer*-gloating folk as far as they eye could see" and "pig-ignorant, sweaty mobs" is what she called them. We were told that the reviewer was stating that her evening was ruined by the "excitement" of the audience. Hmm... does Arslanian, who must know something of theatre as she does advertise her own play writing and acting skills, not remember from Theatre History 101 that Shakespeare himself played to boisterous, interactive common masses who reveled in the art of audience participation? Surely, as a playwright who knows her craft, she must know that all genres (in our case, comedy) follow strict conventional principles. In other words, one cannot cross the line into complexity if one is to create solid, comic-stock characters. Perhaps, she'd like to blow the dust off the chapter on *Commedia dell'Arte*. Later on in the chapter, she'll cover Lazzi's. If she's not sure what they are, they are what she calls "*Carol Burnett* skits."

But, again our concern lies in the terrible references to the paying public. These are the same people who support our proud

and lively theatre community—the very same hard-working, intelligent, cultured "sweaty mobs" who attend the Citadel, the Winspear, the Opera, the Symphony and Celebrations Dinner Theatre—and we take high, high, offence to a brainless attack on these same people Arslanian is supposed to serve. To have alluded to our theatre as being "*Jerry Springer*" and a "strip joint" insults our tens of thousands of loyal customers who attend to sit down with friends, enjoy, relax, laugh, sing and be entertained! As far as the "dancer with everything exposed" goes, we're not sure who that was—perhaps a fleeting image from the last *Jerry Springer Show* Arslanian watched.

We question the motives of this playwright/actor as even our fellow artists from the new Slip-Slop Co-op have been completely misrepresented. Arslanian makes references to our actors' salaries that are absolutely false. We more than match Equity standards. She alludes to a form of slave-labor climate. The implication that we use exploitative means to boost business is beyond offensive. Our actors are responsible adults who work very hard and are given the respect and admiration for their incredible talent, hard work and energy. Ask Arslanian how much she tipped these hard-working individuals.

Recently, the wife of an older gentleman who was paralyzed from a recent stroke approached our director and thanked her for a truly wonderful evening. They hadn't been out for some time and that night she had to wipe the tears from her husband's eyes

for he was laughing so hard. This is what we give our "sweaty mobs." This is what keeps us going.

The terrible assumption that all art is "modern Puritan Shakespeare" or that all theatre is an elitist pontification of remote ideas is troubling. It is so far from the truth. Art in the theatre moves people whether to laughter or tears to great insight. And it moves all people. Art is for sharing ideas and, even more, for sharing humanity. So, when a boisterous, involved, sharing, joyful audience is insulted and condemned, it is a truly sad commentary of life: "Shut up and keep your humanity to yourself!"

Sorry, dear reviewer, though you seem quite sure of your art and your theatre in which an audience should not display the "soul" of their emotional journey shared with a great actor... we beg to differ.

The Staff,
Celebrations Dinner Theatre

Correction

In the article "Blues a labor of love for Quiztau" (Issue #125, February 26-March 4), we reported that Lester Quiztau had played with blues legend Lester Shines on a recent sojourn to Memphis. Actually, Quiztau and Shines played together at the Edmonton Folk Fest a few years back. Since Shines is no longer with us, it would have been rather difficult for Quiztau to jam with him in Memphis. *Vue* apologizes for the error.

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Vue

WEEKLY

finder

News • 6

Bloc Québécois leader Gilles Duceppe may be a former Rhino and Communist, but he came to Edmonton last week playing the nice guy of the separatist movement. In fact, he made Quebec independence seem like it isn't a big deal at all—if it happens.

Conspiracies • 9

Conspiracy Theories columnist Jason Margolis relates the history of one of our more grisly funeral traditions: being buried alive. He even tells the story of a pregnant woman presumed dead who gave birth while in her coffin. Eww.

Travel • 12

If you like castles, rolling scenery and, oh yeah, sheep, then a trip to Wales is for you. Joya Brooks writes that while it may be the most-ignored part of the British Isles, Wales has a lot to offer the average tourist.

Music • 13

Boston's Mighty Mighty Bosstones have spearheaded the revival in ska's popularity. That's fine with them—after a decade, the Bosstones have finally come to grips with the fact they might actually be a decent band. But just one thing: why do so many bigots flock to ska music (which began in Jamaica)?

Cover • 35

Feeding Like Butterflies have taken a lot of risks during its career—including dangling its lead singer out of a helicopter as part of a video shoot. The multi-instrumentalists are back with a new CD—which comes from a variety of lyrical and musical angles.

Film • 43

Hero Soup, part of the Local Heroes International Screen Festival, brings together some of the best short videos produced in Canada. Our David DiCenzo takes you through the best and worst of this festival within a festival.

Letters • 4	Travel • 12
News • 6	Music • 13
Opinion • 7	All That Jazz • 13
Books • 8	Music Notes • 15
Humor • 8	Profiles • 15
Conspiracies • 9	New Sounds • 21
Snow Zone • 10	Style • 23
Sports • 11	Visual Arts • 38

Theatre • 39
Film • 42
Minute/Movies • 45
Listings • 46
Food • 48
Classifieds • 52
Hey, Eddie! • 55
Last Looks • 55



Paul Newman may be one of the greatest film actors of all time, but he's lost in the bad script of *Twilight*. According to our reviewer, this plot line is a far cry from Newman classics like *Cool Hand Luke* and *Hustler*. See Page 44.



This week, *Vue* devotes 12 pages to spring style. Our Style section not only shines the spotlight on fashion, but on urban living, furnishings, and housewares. Get set to read (and shop, if you so desire)—the Style section begins on Page 23.

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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and ethnic Albanians. So call ahead. Letters/artswork/submissions are always welcome by fax, mail, e-mail, or (ounds!) hand delivery. To the large-necked gentleman who told the Vue staff to be quiet so he could hear Steve Earle, we've decided you're right—a rock show is no place for rowdiness.

Bloc Québécois makes plea to the West

Gilles Duceppe
attempts to be the
nice-guy separatist

By STEVEN SANDOR

If Bloc Québécois leader Gilles Duceppe's recent visit to Edmonton was any indication, the Rest of Canada can expect to receive the soft sell on separationism.

Duceppe addressed the Edmonton Chamber of Commerce last week and stressed that an independent Quebec would want to be a good trader with the Rest of Canada, would take on its share of the federal debt and could be a partner in an EEC-type arrangement with the rest of the Americas.

Duceppe, the former BQ whip, said that he envisions an American trading bloc within the next 25 years, one that will have a common currency and possibly a parliament, much like the European Union's Strasbourg Assembly. He said both Canada and Quebec could be partners in this bloc.

Duceppe's words were softer than that of Jacques Parizeau and Lucien Bouchard. He even claimed that he harbors no ill will towards Canada.

"I think Canada is a great country," said Duceppe. "Canadians are great people. We don't want to destroy Canada."



Yet another question

Still, he promised that the mandate for both the PQ in the upcoming provincial election and his federal party would be to call another referendum. If the PQ wins the next vote, he believes it has the moral right to hold another referendum. Of course, considering Jean Charest's strength in Quebec polls (last week, they showed that Charest would win Quebec if he abandoned the leadership of the federal Tories and

took over the Quebec Liberals), Duceppe's position is not as strong as it was even during the referendum—when separatists garnered 49 per cent of the vote. Still, Duceppe treated the Charest news with somewhat of a feigned disinterest.

"Remember last spring in Quebec?" said Duceppe. "He promised to have 40 seats in Quebec."

If Charest jumps parties, he'll have something in common with the BQ leader. Duceppe was a former card-carrying member of the Commu-

nationalist and Rhino Parties. Duceppe was steadfast in his belief that separatists need only garner a 50 per cent-plus-one result to have the right to separate—a large majority isn't needed.

"Fifty plus one was good enough to keep Quebec in Confederation and it should be good enough to decide if it will leave," said Duceppe. "That's all part of democracy."

As well, he could not guarantee minority rights to those who voted to stay in Canada should Quebec become independent.

"The majority rule will apply. Those 49 per cent that voted 'Yes' [in the last referendum] are still part of Canada and are still paying taxes to Ottawa."

But Duceppe promised that Quebec would pay its share of the federal debt (which BQ backbenchers have at about 18 per cent of the total) because the new country would not want international investors and bankers thinking that it would Welsh out of its commitments.

"We are willing to negotiate [on the debt]," he promised.

Blame Ottawa, not Quebec

Duceppe continued his soft-core approach by using Ottawa as a whipping boy, trying to gain favor with Albertans—who are traditionally non-centrist by nature.

"The last two federal elections have created a national Parliament that has never, in all of Canada's history, been so regionalized. The political upset is a clear sign of a deep-seated malaise. The fact that three referendums have been held in Canada over the last 18 years—and that another will likely occur before the start of the next millennium—also reflects serious discontent."

"I am convinced that many people in this room share these initial impressions. If I were to sketch the same picture to a Quebec audience, a vast majority of people could not fail to agree. How can it be, then, that virtually no bureaucrat or politician in Ottawa has understood the message?"

Later, Duceppe attacked the federal budget. He said Finance Minister Paul Martin's balanced-budget budget has no money left to spare after the government launched the Millennium Project, which kicks funding into areas that are the exclusive domain of the provinces, including education and health.

"Ottawa doesn't understand that Quebecers' desire to manage their own affairs is perfectly normal," said Duceppe. "Or perhaps Ottawa does understand this, but this federal government definitely does not want to slim down its bureaucratic structure, lose its influence, its power, much less our money. The latest federal budget is certainly the best possible evidence of this. Yet in Quebec, before this budget was tabled, all the main socio-economic players had warned Ottawa not to spend money on expensive new programs and

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Gilles Duceppe

continues on page 12

VUE news



by Steven Sandor

A look back at the week that was...

To stay or not to stay? It's Friday the 13th

If all goes as planned, this Friday the 13th may be remembered as the luckiest one in Edmonton's history.

All looks good for a local ownership group to come up with the money needed to scuttle Houston Rockets owner Les Alexander's plan to buy the Oilers for \$82 million US and move the team south of the border.

The money to buy the team (actually, it's only about half of the \$100 million CDN needed to secure the franchise—but up to half of the funds can be borrowed, according to NHL rules) is in place. Now, it's just a question of what the franchise's operating budget will be.

It's obvious that Oilers' ticket prices (currently the lowest average price in the NHL) will have to rise dramatically and come more in line with the NHL average if the team is to thrive in Edmonton. But will even a ticket hike be enough to address the issue of spiraling NHL salaries? As of this week, Toronto's Mats Sundin and the Oilers' Doug Weight were neck-and-neck in the scoring race. Sundin just signed a contract extension which will pay him over \$7 million a season. Weight's contract is up at the conclusion of this season. Get the picture?

The owners are going to need a major increase over the operating budget of the Peter Lougheed years to ensure that the Oilers stay competitive, or else fans will have to be happy with having an NHL franchise that will be no better than baseball's Montreal Expos—a feeder team for the rest of the league.

On a bright note, there's no sign of Michael Lague. Last week, he was exposed as a con-man after the media discovered the Man Who Would Buy the Oilers is actually on five years probation for fraud and has been pin-pointed by the NHL as a shyster.

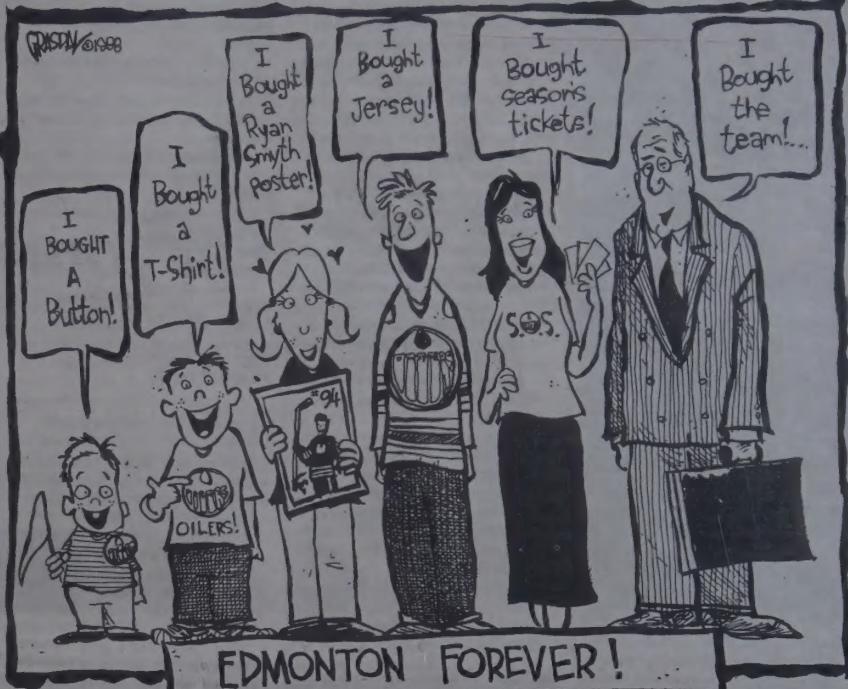
The Swiss government could find no trace of Lague's supposed Swiss backer, who Lague claimed would give up to \$100 million US to keep the team in Edmonton.

Teachers vote to walk

Edmonton public school teachers will hit the pavement if they can't get a new deal.

Last weekend, teachers voted almost 90 per cent in favor of taking job action. The teachers took a five per cent pay cut in 1993, which was in line with the provincial cutbacks. Since then, they've received two marginal raises of less than two per cent. Teachers have promised that they would not strike for at least a month, but would consider taking on work-to-rule measures such as refusing to supervise extra-curricular activities.

The union overwhelmingly rejected two offers made by the Edmonton Public School board last weekend. Each of those proposals offered pay raises of less than two per cent and only one promised a vision benefit plan, another condition the teachers want met.



The looming strike is the second of two school furlours to come to Edmonton this week. Earlier this week, the ruling Tories voted to hike funding to private schools across Alberta by \$10 million.

New Democrat MLA (Edmonton Strathcona) Raj Pannu said that money would have been better spent solving the current teachers' dispute in Edmonton.

"The teachers did more than their share to help eliminate the deficit," said Pannu. "And now that they want a fair share of the dividend, the government instead spends it on private schools and on the Al-Pac welfare state."

Pannu said putting the \$10 million in public education would have reduced class sizes by five per cent. Class sizes have gone up by 15 per cent since 1993.

NDs warn of medical action

Provincial New Democrat Leader Pam Barrett is worried that the current dispute between the Alberta Medical Association and the province will soon escalate into job action.

The AMA turned down an offer by the provincial government to increase spending on physicians' services by \$140 million over the next three years, bringing the total to \$861 million—a hike that would offset the five per cent fee rollback doctors took in 1993 as part of the province's deficit-cutting plan.

Barrett warns if the government doesn't come up with some creative ways to fund physicians, patients will soon face "job action," including office closures and rotating direct-billing days. She wants Minister of Health Halvar Jonson to ensure that any work-to-rule meas-

ures do not contravene the Canada Health Act.

The AMA has produced a guide which details how physicians can opt out of the current billing system. Barrett is worried this may be used as a lever in the ongoing negotiations.

Canada censures the Serbs

Canada will join the United States, Great Britain, France, Germany and Italy and impose sanctions against the Yugoslav government.

Foreign Affairs Minister Lloyd Axworthy announced that Canada will suspend all export credits to Yugoslavia, suspend all negotiations with Belgrade, continue to suspend all landing rights for Yugoslav aircraft in Canada and consider humanitarian aid to ethnic Albanians in the Kosovo region.

The reprisals come in the wake of Serb incursions into Albanian-dominated Kosovo. Over 50 people were killed and tens of thousands were driven from their homes after the Serb military invaded the region. About two million Albanians live in Kosovo and area. Of course, the Serbs have a history of "ethnic cleansing"—and that can't be discounted as this new offensive begins.

The United Nations is considering sending peacekeepers into the region. Peace and Yugoslavia is, of course, an oxymoron—as long as the Butcher of Belgrade, Slobodan Milosevic, remains in power.

Canadian-Chileans steaming mad

Concerned Chilean-Canadians pleaded with the provincial gov-

ernment to reconsider its trading status with Santiago if its government installs that nation's famous ex-dictator as a Senator-For-Life.

The Canadian-Chile Committee for the Future of Chile staged a rally on the Legislature grounds yesterday to protest the appointment of former Chilean dictator Gen. Augusto Pinochet to that country's senate. He would hold the title of Senator-For-Life. The appointment upholds a bargain made by the new Chilean government—when Pinochet stepped down as Commander-in-Chief of the military, he would get an appointment in the Senate, granting him immunity from any charges of brutality which may have emerged from his tenure as the leader of that country.

Pinochet assumed power in 1973 and reigned as a dictator until 1989. Nearly 2 million Chileans escaped the country or were forced out during his brutal 16 years in power. Around 20,000 of those refugees now live in Edmonton.

As Team Canada's business leaders recently completed a trade mission to South America, the Committee would like to see the Alberta government put economic pressure on the Chilean government to ensure that Pinochet does not get a golden seat in that country's Senate. The committee asks "...the Alberta and Canadian governments to pressure their Chilean counterparts to continue the democratic transition without interference from the armed forces and without Pinochet as a Senator-For-Life so he can finally face justice. This interference represents a dangerous precedent for the stability of democracy worldwide which we Canadians have a moral responsibility to promote and preserve."

VUE POINT
by LESLEY PRIMEAU

Why the secrecy over school funding?

Well, well, well. What was the Premier said about the children of this province being of paramount importance to those who run the Cuckoo's nest? What was it he said about education being sooooo important? What was it he said about being competitive? Don't you just love it when the Premier talks a good game?

Last week in a rather "keep it quiet, slide it under the table, around the corner, slipped onto the desk of a no-name doer of Tory deeds" fashion, the province announced its intention to increase the per-pupil funding for private schools. Ooooh, Ralph, it's not good to fool with the hearts and minds of mere mortals. Aren't you the guy who said, "...but we don't think we can put more funds into private schools to the detriment of the public school system..." when the issue of increased funding arose? So if the Premier and the Minister of Education feel this 20 per cent increase is such a good deal, why all the secrecy? And here's a better question. Why are so many Tories pissed with you, Ralph? I mean, I was led to believe the Tories at large had discussed this at the annual gabfest and the general feeling was status quo, no?

But don't fret, Ralph. I'm sure the 15,000 private school students will be able to explain to the over 500,000 public school students why "Ralph liked them best." However, there are a few questions and concerns I'd like to raise; if you're not too busy worrying about Jean Charest, the Quebec question and what to do with the rest of your life. First thought that came to mind: Why were these 15,000 more important to the Tories than the other 500,000? This was your decision, wasn't it? Or did you discuss it with Stockwell Day and see the light (so to speak)? After all, if public education was worthy of the same 20 per cent investment, imagine the chorus of "Hallelujahs" that would ring out from schools across the land.

Second: Are you planning to dump public education? I mean, it doesn't make sense to publicly fund two systems, does it?

Is this what Albertans really want?

Third: What did the road show under the able-bodied leadership of Ron Stevens actually tell you? Did Albertans really suggest you should underfund public education and increase private school funding? I mean, Ralph, imagine what the public system might do with a little encouragement.

Fourth: If you'll fund private schools, what about home schools?

I have so many more questions, but this ought to give you an idea where I'm coming from. It seems to me that education has taken some real grief from your dudes, and that "normal" Albertans were saying education was a priority.

I know you're busy, but if you have time and want to chat over tea or something, a little clarification might be useful. And about those Tories you've pissed off—don't worry about them, they're just "normal" Albertans letting off a little steam. I'm sure you'll find a way to shmooze and hoodwink them back into line.

Lesley Primeau may be heard week nights from 6-9 p.m. on 830 CHD



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Was everything you would want in a film critic. She worried that when the old crew of the Enterprise was still making movies, someone would break a hip. She agrees with other critics who believe the movie *Star Trek* is popular female fantasy, because she says it's often dreamt her husband was dead. Written as movie-going adventures, Waxner literally deconstructs not only Hollywood, but its American audience as well. Worth the price of admission, if you can afford it.
Review by Josh

Silent Witness
by Richard North Patterson
A thriller about Tony and Sam, two high school athletes, whose circumstances drag them together years later. One is a lawyer, one the accused. As the story unfolds you discover that the murder of Tony's girlfriend will come back to haunt him. A page turner in the lineage with John Grisham.
Review by Rebecca

A Cure For Death By Lightning
by Gail Anderson-Dargatz
Pugnacious writer, a Canadian story of struggle, rebirth and coming of age. Segments plumb with desperation. You will never think the same way about berries again!
Review by Brenda

The Master and Margarita
by Mikhail Bulgakov
This is an exasperatingly funny,毛ing and dialogue-praising allegory by a Russian author whose works were banned by the Soviet powers. Don't worry, he's not a Marxist. *Moscow Times* comes clean, and goes off to Tsiolkovskiy stirs his readers through a whirlwind of imagination.
Review by Charlotte

Growing Up Digital
by Don Tapscott
Without a doubt we are in a digital society. This reality is most apparent when we examine the education and future of our younger generation. "Net generation" is an intriguing and accurate prediction of what we can expect both socially and economically going into the next millennium. An important read about a subject that affects us all.
Review by Kim

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BESTSELLERS

Fiction: Hardcover

- (1) *The Street Lawyer* (John Grisham (Bantam))
- (2) *One* (Tara Morrison (Random House))
- (3) *Birthday Letters* (Ted Hughes (Faber & Faber))
- (4) *The God of Small Things* (Arundhati Roy (Random House))
- (5) *The Underpants* (Janet Urquhart (McClintock & Stewart))

Fiction: Trade Paperback

- (1) *Fall on Your Knees* (Anne-Marie MacDonald (Random House))
- (2) *The Englishman's Boy* (Guy Vanderhaeghe (McClintock & Stewart))
- (3) *Praying for Rain* (Alice Walker (McClintock & Stewart))
- (4) *A Fine Balance* (Rohinton Mistry (McClintock & Stewart))
- (5) *Here on Earth* (Alice Hoffman (Berkley))

Fiction: Mass Market

- (1) *The Parrot's Beak* (John Grisham (Bantam))
- (2) *Tamarind Moon* (Anita Rau Badami (Penguin))
- (3) *Hornet's Nest* (Patricia Cornwell (Putnam))
- (4) *Trunk Music* (Michael Connelly (St. Martin's))
- (5) *Murder in the Night* (V.C. Andrews (Pocket Books))

Non-fiction: Hardcover

- (1) *Talking to Heaven* (James Van Praagh (Penguin))
- (2) *The Millionaire Next Door* (Stanley H. Schlueter (Andrews & McMeel))
- (3) *Jeffrey's Advice* (Frank McCourt (Scribner))
- (4) *Thin Thin Air* (Jon Krakauer (Random House))
- (5) *The Man Who Listens to Horses* (Hony Roberts (Knopf))

Non-fiction: Paperback

- (1) *Don't Sweat the Small Stuff* (Richard Carlson (Little, Brown))
- (2) *James Cameron's Titanic* (Marsh and Kirkland (Harper Collins))
- (3) *Jacks on Tax Savings* (Evelyn Jacks (McGraw-Hill Ryerson))
- (4) *The Simpsons: A Complete Guide to Our Favorite Family* (Matt Groening (Hyperion))
- (5) *Chicken Soup for the Teenage Soul* (Jack Canfield (Health Communications))

BESTSELLER information compiled by

SMITHBOOKS

Edmonton Centre

Geriatric John Glenn has the right stuff

By JARON SUMMERS

NASA says it will hurl John Glenn, 76, back into space. Elderly readers may recollect that Sen. Glenn became the first American to circle our planet from space four decades ago.

Glenn, aboard *Discovery* (that contains a couple of Canadian parts), will blast into space on a mission this October.

It might go something like this:

Mission Control: Senator Glenn, are you buckled in and ready to lift off?

Glenn: What?

Mission Control: Turn up your volume.

Glenn: Can't hear you. Gosh darn, I never even felt the rocket thrusters cut in. Guess all that exercise I did back on Earth paid off.

Mission Control: Sir, you're still on the ground. We're going to run through the countdown. Have you gone to the bathroom?

Glenn: Mayday! Mayday! There's some kind of monster out here in space.

Mission Control: No, Senator. That's one of our PhDs. He's cleaning your window.

Glenn: The monster has a funny blue gun. It seems able to exist in a vacuum. It might be related to Theodore Kaczynski. Call Sigourney Weaver!

Mission Control: Senator, relax. There's no gun, it's a \$4,000 extruded silicon enhancement NASA device—you might know it as an eight-ounce bottle of Wind-ex.

Fire away

Glenn: He's pointing his weapon at me. Deploy all missiles now!

Mission Control: Chill out. We just finished cleaning your window. Are your cameras ready, Senator?

Glenn: I have to go to the bathroom. Can you bring me back to Earth?

Mission Control: You are on Earth, Senator.

Glenn: The space monster's gone. Good, he knows better than

to mess with a United States Senator.

Mission Control: Turn up your volume. The President is on line. He wants to speak to you from the White House.

Glenn: What?

President Clinton: Senator, the hearts of the people of the United States and the world are with you. This is a historic day, not only for NASA but also for senior citizens everywhere. It proves how well seniors and young people can work together.

Glenn: I'm hungry. Where's my Ensure?

President Clinton: We want to commend you for allowing us to test the effects of zero gravity on your bone structure, Senator. It's because of brave people like you that medical science will be able to learn much about aging.

Glenn: Tell the President, if he calls, that the space invaders have left.

President Clinton: Mission Control, did he say "Space invaders"?

Mission Control: It was one of our window washers, sir.

President Clinton: We have window washers in space? That's not in my balanced budget.

Mission Control: *Discovery* is still on the pad, sir. We haven't launched.

President Clinton: Why?

Flat as a pancake, or a Republican Bill

Mission Control: The G-forces would flatten Senator Glenn worse than a presidential veto.

President Clinton: Then, what's he doing aboard *Discovery*?

Mission Control: Senator Glenn told us that unless we let him go for a ride, he'd cut off funding to NASA.

President Clinton: Yikes!

Glenn: I can see the Earth. Magnificent. I can even see the moon. Things are so clear. I'm a happy guy.

President Clinton: What's he babbling about?

Mission Control: We didn't

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Mission Control: The usual. Another successful space probe.

President Clinton: You mean you've faked other parts of the space program?

Mission Control: All of them, Sir. But someday we'll get a man in space. Or a woman. Maybe even a chimp. In the meantime, we've managed to keep NASA rolling and employ tens of thousands of scientists. It's a small price to pay for Tel-flon.

Glenn: Hello. Hello. I have to go to the bathroom. Never mind. The thing about getting older is you learn to plan ahead. I'm wearing Depends.

President Clinton: What are you going to tell the American people?

a society we are eating better. We are listening to the words of nutritionists and eating more fruits and vegetables and eating less fat. She stresses that books like hers are still necessary because we are also a very overweight society.

Fat is still the enemy

"Fat is the number-one villain. One-third of Canadians and one-quarter of all children are overweight. In the last 10 to 15 years we have seen the biggest increase in obesity."

The culprit, according to Pearson, is our lack of exercise. Children are spending too much time in front of the TV and playing video games—and adults are spending too much time in their cars. Our high-tech conveniences are increasing our work productivity but are also cutting down on our activity time. She thinks that structured exercise programs like gym class at schools and aerobics classes at fitness clubs are the solution to our lack of activity.

Her book, like most others, still focuses almost exclusively on the eating side of health. There are brief references to exercise and activities, but most of her time is spent on teaching us how to eat better. I was pleased to see the simplicity of the recipes at the back of the book. They were apparently chosen to appeal to the busy person who has little time to spend in the kitchen. But the best part of the book is to be found in the margins. Tips, hints, facts and funny quotes make it easier to flip through and to digest all the information packed into the pages.

"Companies are learning," says Pearson, explaining why corporations continue to hire her to talk about food. "Wellness is big in companies now. They have realized that if their employees are healthy, then there will be less sick days. Companies like Purolator Courier, they see such a benefit in teaching their employees to lead a healthier life."

Pearson acknowledges that as

Tales of accidental live burial

By JASON MARGOLIS

One of the best things about living in the late 20th Century is the diminished chances of accidental live burial. Anyone familiar with the stories of Edgar Allan Poe can confirm that this was a major concern for our recent ancestors, just as getting brain cancer from too much cellular phone use is a worry in modern times. The difference between these examples is that live burials were known to happen, while damage from cellular phones is as yet unsubstantiated.

Incidents of accidental live burial likely spawned many of the superstitions associated with vampirism, particularly the return of the living dead. Bram Stoker, author of *Dracula*, may have taken some inspiration from tales of Vlad the Impaler and other blood-thirsty rulers, but he also incorporated the numerous stories of accidental live burial that were common in 1897. His mother, Charlotte, had apparently told him about an incident involving a man named Sergeant Callan, who was too tall to fit into his own coffin. The undertaker attempted to rectify this situation by breaking the large man's legs, but upon his first blow, the presumed-dead Callan returned to life.

In 1855, Dr. N. M. Shrock wrote in a Transylvanian medical journal that the suggested indicators of vampirism—including damaged coffins and blood-stained corpses—were caused by accidental live burial.

Unfortunately, Dr. Shrock, being a Transylvanian who had access to ample supplies of blood, could well have been a vampire himself, so his words might not be trusted. Thankfully, Shrock did not attempt to prove that an ability to change oneself into a bat was also caused by accidental live burial.

Prior to the introduction of modern medical technologies that can almost assuredly detect if someone is still amongst the living, it was estimated that one

in 500 people was accidentally buried alive! My friends, those were not good odds.

No heartbeat, no breathing... he might not be dead

In 1855, *The British Medical Journal* noted that "hardly any one sign of death, short of putrefaction, can be relied on as infallible."

In 1889, the *Undertakers' Journal*—a popular magazine due to its status as one of the few sources of nude pictures in the Victorian era—admitted that "It has been proved beyond all contradiction that there are more burials alive than is generally supposed. Stories of these cases are numerous."

The victims of accidental live burials suffered horrific fates—starvation, suffocation and the realization that you are stuck in the last outhouse you'll ever use.

Accidental live burials were more common during epidemics, when the need for immediate burial of possibly-infected bodies placed undue pressure on already-exhausted doctors. However, a number of tragic cases involved expectant mothers.

In 1873, when a young French woman had apparently died during pregnancy, she was promptly buried in a vault to avoid rapid decomposition in the summer heat. Days later, when her body was disinterred to prepare for transport to her hometown, mourners were greeted with the grisly evidence that she had been accidentally buried alive. According to accounts at the time: "The corpse lay in the middle of the vault, with disheveled hair and the linen torn to pieces. It evidently had been gnawed in her agony by the unfortunate victim."

You're not dead—and it's a boy!

A later example comes to us from 1893, when another expectant young mother had apparently died in late pregnancy. Screams were

later heard from her grave. Upon digging up the coffin, the authorities realized that she had been accidentally buried alive. And not only that—she managed to give birth while being accidentally buried alive. Sadly, neither she or her baby survived.

One of the most famous examples of mistaken death surrounds the first "death" of the Bishop of Lesbos, Nicephorus Glycus, in 1896. After lying in state for a full two days in a Greek Orthodox Church, the Bishop suddenly sat up and glowed at his mourners. He said something in Greek, like "What the hell are you looking at?" but my translation is admittedly not too accurate.

Before you relax in the 20th Century comfort of accurate medical detection for signs of life, you should realize that even today, there is a remote chance of accidental live burial. In fact, merely 25 years ago, a "corpse" in a Birmingham hospital was being prepared to have its kidneys removed for transplant when the doctors found the corpse to be very much alive.

The fear of accidental live burial has led to many inventive precautions. Count Karnice-Karnicki, the chamberlain to Czar Alexander III, created a mechanism utilizing a tube running from coffin to the surface world. When activated by someone who has been accidentally buried alive, the tube would allow air to enter the coffin, while triggering a bell and flashing light to alert graveyard visitors that an accidental live burial has taken place.



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Friendly staff, great skiing

Fernie's heavy snowfall makes it a paradise resort

By HART GOLBECK

It's only a six-hour drive and considering your final destination, it's too good to pass up. Situated in southeastern B.C., 60 km from the Alberta border is Fernie Snow Valley. Most of winter's major snow dumps happen to pass over Fernie, providing it with an average snowfall of 875 cm per year. The scenery and terrain is awesome as well, making Fernie an incredible ski adventure.

There are two main bowls at Fernie: Lizard Bowl and Cedar Bowl. Both are fantastic, especially with fresh powder. There are some great glades up there as well. Boomerang and Kangaroo are world-class bump runs

with moguls as high as Volkswagens and soft as pillows. For cruisers, there's Upper bear, Lower Bear and Lizard (most runs are named after animals). Of course there's an easy way down from every chair, especially off Deer Chair where all runs are cruisers for beginners. Snowboarders come alive at Fernie because of all the powder and natural terrain.

Wow, are the locals friendly

Fernie has great on-hill, ski-to-your-door accommodations. Staying at the Griz Inn Sports Hotel is a real treat. You can book a room or a condo depending on your needs and wants. There's a rec room, hot tub, restaurant and lounge—and

the staff are really friendly. Must be that southern B.C. hospitality. On most weekends, a live band plays in the main lodge and both locals and visitors take part in the festivities.

If you're looking for an extreme ski adventure, then a Snowcat Skiing side trip to Island Lake Lodge is in order. Island Lake Lodge is only 10 km from Fernie and once there, it can provide you with the greatest adventures in bowl and glade skiing.

So before the sun gets too high and the snow starts to melt, head south to Fernie. Charlie Locke from Lake Louise did. He liked it so much he bought the resort—so look out for great things coming next year.

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adventures in bowl and glade skiing.

So before the sun gets too high and the snow starts to melt, head south to Fernie. Charlie Locke from Lake Louise did. He liked it so much he bought the resort—so look out for great things coming next year.

You are an intermediate skier who makes parallel turns. We are about to go down a single-gate giant slalom on an intermediate slope. In a race, you've got a lot of things to think about: body position, the line through the course, icy patches, ruts and so on. When I was racing, I found it impossible to think of all these things at once. Through trial and error, I discovered that when it came to technique, if I concentrated on hand position, everything else would take care of itself.

Getting ready to race

By COLIN "ZEKE THE SKI FREAK" CATHREA

The next couple of ski tips are going to help you successfully get down a recreational race course. After getting bitten by the Olympic bug, you just may want to give this form of skiing a try. Why? Because it really is a lot of fun. Many of you may be somewhat intimidated by race courses, but if you can ski down that hill, you can run through the gates as well. It helps on those nights when the local hills just aren't turnin' your crank, or if one of the beer companies is putting on a race for liquid prizes. It can also really help your skiing in general. So, let's get started.

You are an intermediate skier who makes parallel turns. We are about to go down a single-gate giant slalom on an intermediate slope. In a race, you've got a lot of things to think about: body position, the line through the course, icy patches, ruts and so on. When I was racing, I found it impossible to think of all these things at once. Through trial and error, I discovered that when it came to technique, if I concentrated on hand position, everything else would take care of itself.



It's all in the hands

Good hand positioning means keeping them up in front and slightly out to the side. Keeping your hands forward will distribute your weight so that you're well-balanced over your skis with enough pressure on the tips to make them carve. Don't forget to pole plant, and when you do, just flick your wrist so your hands don't drop. A well-balanced hand position can stop you from leaning into the hill. Another common problem is to let your inside hand drop, especially at the end of the turn. This twists your shoulders and hips around, causing the skis to overturn and skid.

A good solid body position will help you feel balanced and comfortable on your way down the course. Like I said earlier, you have a lot of other things to think about, so try and eliminate as many unnecessary problems ahead of time. In the next few weeks, we'll discuss timing and line starts; the finish line, mental preparation, equipment preparation and putting it all together to give you that winning edge. Stay tuned!

Keep 'em turnin', Zeke.

of the Rockies.

The World Extreme Skiing Championships are only a month away. They take place in Valdez, Alaska Apr. 1-6. Thirty of the world's best extreme skiers will hurtle down the steepest of pitches trying to best each other in style, execution, grace, boldness, ability to stay under control and difficulty of run selection. Even the judges get nervous as they watch competitors select their cliff-diving descents.

There's a new ski style evolving at Whistler, B.C. Two-plankers have been hitting the half-pipe and performing stunts just like snowboarders. Salomon has even jumped on board and is developing a line of skis with a curved tip and tail, allowing competitors to land inverts and rotational tricks with ease. It's tough to say whether it's just a passing fad or the next event.

Next time you're at Lake Louise, don't be surprised if you see RCMP officers on the hill. It's part of a new program to help deter theft, alcohol, drugs and reckless skiing on the slopes. This would be an opportune time to develop the Texas Boot (for cars) into the Texas Ski Boot.

Marmot Basin and Jasper are gearing up for a huge spring festival. Most hotels will have all-inclusive packages including a BBQ on the hill and dancing in town. It's called Snow Down and takes place Apr. 18-19. Call the Chateau Jasper at 1-800-661-9323 for details.

Just like we thought, things are really starting to heat up on the development front at Fernie. Of the 57 residential lots available at the base of the quad, only six remain.

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Fall Lines

By COLIN CATHREA
and HART GOLBECK

Remember back in early February, when a U.S. Military plane clipped the main cable of a gondola in Italy, plunging 20 skiers to their deaths? The U.S. Military tried for days to deny its plane's flight path was even close to the resort. They would not release the plane's flight recorder and one officer allegedly instructed Marines to destroy evidence. Please keep these guys out

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This week, Vue press-box fixtures John Turner and Steven Sandor hope to shock the Oilers and the bockey world by making a formal offer to buy the team. Unbeknownst to everybody who knows them (especially the people they owe money to), the duo have stockpiled \$100 million to buy the Oilers. Yes, it's true.

Steve: Well, John, after this Lague guy, I think we'll have to work extra hard to convince Economic Development Edmonton, the Oilers and the Alberta Treasury Branch that we can actually pull this off. Most of my friends think I'm poor because I'm always bumming beer money, my Dodge is ready to give up the ghost and I can barely make rent. Little do they know that I have \$50 million—and I have a Swiss banker who can back me up... except that I lost his phone number...

John: Hey! Do you have that 20 bucks you owe me? Don't worry about his number, we can find that later—we do know his name, don't we? What is it now... Max von Kugelsreiber. What a great guy, that Max. I remember when we used to play for his team, HC Thurgau in the Swiss Fantasy Hockey League. You played in net and I was on a line with ex-Leafs superstar Dangerous Danny Daoust...

Steve: Dan Daoust? Wow, there's a Leafs Hall of Famer. I remember when I met him. I said, "Hey, you're Dan Daoust. Dangerous Danny Daoust." He was with the Leafs so long ago that I think he played on a line with Teeder Kennedy and Billy "The Kid" Taylor. In fact, I think Turk was just a twinkle in Mr. Broda's eye when Daoust was signed by the Leafs. But I got to play with him, man. I was in net, and I remember when John and Dangerous Dan were on a two-on-one in overtime of the Swiss Championship Game...

John: Yeah, and Dan passed me the puck and I scored the overtime winner—giving us the championship that year.

Steve: No, no, no! I told the media that *he* scored the goal and *you* passed him the puck. We got to get the story straight, man.

John: What did I say? I meant I cut to centre and made that amazing behind-the-back pass right on the tape of Dan's stick and he scored the overtime winner. And who could ever forget the 74



Wednesday (home)
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Toronto 4, Oil 1 •
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Chicago 3, OT •
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Division

saves you made that night? You allowed us to win the championship.

Steve: I'll say it was amazing. This guy is good for something, I guess. Kids, if you want to play in net, drink lots of beer and sit on your ass all the time. Wait, John, do you think Dan Daoust has a million bucks or so? To help us buy the Oilers—not that we need any. My friends don't know this, my family doesn't know this, but I am a wealthy man. Did you know that I invented Post-its?

John: Really? That must have been when you were going to Harvard. Wow! You invented Post-its while taking a full course load at a prestigious university and playing hockey for the Harvard Crimson.

Steve: Yeah, it was tough, but not like it was for you. You were in the Big Apple working the stock market—and I don't care what those judges say: you didn't *take* anybody, man. Those fraud charges are bogus. You were a successful mon-

ey magnate and played for the Rangers farm team on the weekends. The Rangers would have put you on the main roster, but you were too busy making millions taking people... sorry... I mean you were making millions playing the stock market. You were so humble that you refused to buy a big mansion, you lived in a basement apartment, instead. That's the worst part about being rich, isn't it? Everyone expects you to act rich. But we want to be real people—we want to be able to go out and drink beer on a Friday night and have somebody else pay for the round—just like anyone else.

John: The only reason I pleaded guilty to those charges was 'cause I thought it would be cheaper in the long run to pay the fine rather than to hire lawyers and go through a drawn-out court case. And the bit about me stalking my ex-wife, well that's just bullshit. It was all coincidence. She just seemed to always be going to the same places I was heading—it was just bad luck. I wish people would just leave me and my bogus... I mean, my past alone. Like none of you have ever gone bankrupt before? I made some mistakes, some bad investments, but that was years ago. I am a success now, though. If you need proof of that just ask me. I'll tell you. Does this look like the face of a liar, like the face of the devil...

Steve: So, each of us is in for \$50 million, right? And if the Edmonton media makes fun of us, we'll just take our money and buy the Hartford Whalers, instead. Wait. What do you mean the Whalers aren't around anymore? Did I mention that I invented Post-its?

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ALL SAINTS <i>All Saints</i>	MADONNA <i>Ray Of Light</i>	ERIC CLAPTON <i>Eric Clapton</i>	CAUGHT UP <i>Caught Up</i>
PURE DANCE 2 <i>100% Action</i>	WILL SMITH <i>Big Willie Style</i>	WILL SMITH <i>Big Willie Style</i>	MARK JAMES <i>Mark James</i>

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Don't Welsh on making a voyage to Wales

A visit to the land of Tom Jones is well worth it

BY JOYA BROOKS

If you are thinking of taking a holiday this spring and you like castles, mountains and sheep, then Wales is a perfect destination. My

mother's present to me after my university graduation was a trip to Wales.

"Wales," I thought. "What a strange destination." After all, I knew of two famous people who had come from there—Tom Jones and Dylan Thomas. What on Earth was there to do in Wales? It didn't have a glamorous ring like

London or Paris, but after all, if someone offers you a trip, it's hardly likely you'll turn it down.

We left for Wales at the beginning of May and we arrived at Cardiff, the capital city of this beautiful country.

Upon arriving in Cardiff, (after a hellish flight filled with returnees to the motherland), I was struck with a phenomenal sight: lush green hills, blossoming trees and flowers—a pleasant change from soggy brown grass dotted with melting snow.

In the heart of Cardiff is the must-see and hard-to-miss Cardiff Castle. Surrounded by beautiful parkland, parts of the Castle date back to the 11th century. Other notable things to see and visit in Cardiff are the National Museum of Wales, which boasts a fine collection of artwork; the waterfront, which is home to a science centre and great fish and chips. I was fortunate to ride on a well-known institution, the double-decker bus, and was taken on a tour of all the tourist sites in the city. The bus is a great way to see Cardiff, though it is a bit expensive. The city also has a great outdoor pedestrian mall where you can find anything from a Gap store (you just can't get away from them) to a Farmers' Market.

Remember, pass on the right, left turns on red

After four days in Cardiff, we decided to set out and explore the rest of Wales. Examining the vast amounts of luggage we had brought with us, we decided that the most efficient way to do this was to rent a car. This was an experience. I had only been in Wales a few days and was just learning how to cross the streets properly. Now I was expected to drive on the wrong side of the road. The car rental agency was very helpful and gave us a dashboard-mountable arrow to remind us to stay on the correct side of the road. Of course, my mother mounted it the wrong way and caused hours of driving confusion and mayhem.

We had purchased a map and picked a few destinations at ran-

dom. Our first stop was the seaside resort of Tenby. Here we walked on the beach, explored the ruins of Tenby Castle and the Tudor Merchants house which dates back to the 15th century. From Tenby, one can also take a boat to Caldey Island, which is home to a monastic community that supports itself by making perfume from local flowers.

Driving through the Snowdonian Mountains, we were excited to see sheep grazing on the side of the road to Portmeirion, home of palm trees and fine Welsh porcelain. After a brief visit, we were off to Caernarfon. Caernarfon (also known as Carnarvon) is a beautiful place and home to the castle where the Prince of Wales is invested, as well as a museum which traces the history of the princes of Wales.

On our way back to Cardiff, we decided that our last destination in Wales should be Tintern Abbey, the inspiration for Wordsworth's famous poem. This was perhaps the

most beautiful site on the whole trip. The Abbey is located at the bottom of a valley. The ruins of the building allow your imagination to run wild to what it was like before Henry VIII dissolved the monasteries. There are plenty of walking tours around this area—and many places which offer accommodation will also pack a lunch for you to enjoy while hiking.

Wales is a beautiful spot for a vacation. Its lush green hills, wonderful historic sites and friendly people make it an idyllic spot to travel to, particularly in the spring when everything is blooming and summer tourists have yet to arrive. It is a place where you can plan what you want to do once you arrive and, although we opted to rent a car, Britain has an efficient rail and bus system that will allow you to get to these spots and many more. Wales is one part of the British Isles that will give you lasting memories and a desire to return again and again.

Gilles Duceppe

→ continued from page 6

certainly not in areas of provincial jurisdiction. Labor unions as well as the Quebec Chamber of Commerce and the Conseil du Patronat, to mention just a few organizations, had asked the federal government to restore the funds cut from provincial transfers for social programs, especially in health and education. Many had also urged Ottawa to cut income taxes, payroll taxes and pay down the debt.

Hey, look, we're both laissez-faire

"The Bloc Québécois even proposed an anti-deficit bill to ensure this spendthrift government could never lead us into the downward spiral of debt. Yet, Jean Chrétien's Liberals turned a deaf ear."

As well, Duceppe blasted the federal government for involving the Supreme Court in the Quebec

question. He said voters, not the courts, should decide the issue.

"For the Government of Quebec, the democratic will of the Quebec people is non-negotiable. No court can second-guess it and no group of nine judges appointed by the Canadian government can override it."

Trade between Quebec and the ROC totals \$70 billion annually. No matter the political issues, Duceppe said these open trading borders must be maintained if Quebec leaves the country. In fact, in another appeal to the Edmonton Chamber, he mentioned that the Mulroney Tories received majority support for the Free Trade Agreement in Quebec and Alberta only.

Edmonton East Reform MP Peter Goldring was at the meeting and saw Duceppe's speech as nothing more than hot air. After all, the separatists lost the last referendum, didn't they?

"He does not have an expression of will from the people of Quebec," Goldring said.

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Mighty Mighty Bosstones question racist fans

Boston octet has brought ska to the top 10

By KEN ILCISIN

It has been almost a decade since Boston-based the Mighty Mighty Bosstones started playing ska-core, a blend of ska, rock and other influences. It has won them a legion of fans, has earned them the current hit single "The Impression That I Get" and caused them to be trumpeted as one of the forces responsible for the new popularity in ska.

The octet, on its own label Big Rig, has managed to keep its original fans despite media accusations of selling out (caused by appearing in *Clueless* and having a radio hit) and continues to release music which believes in the philosophies and ideals mentioned in the lyrics. And all this has been driven by a man named Dicky Barrett.

"It's a classic 'Boy Named Sue' kind of name," says frontman Barrett. "My mother named me Richard but my neighborhood named me Dicky. I got all the jokes. You got any gum on your Dick? Do you have a pencil, Dick? Do you like to pet the dogs, Dick?"

"It's the kind of name which makes you jealous of people named Ken or Bob and just about anything. But you learn to roll with it and I guess it kind of separates me. There's not many people named Dicky doing what I do."

What he does, along with Kevin Lenehan (saxophone), Tim Burton (saxophone), Benn Carr (bassoon), Dennis Brockenborough (trombone), Joe Sirois (drums), Nate Albert (guitar) and bassist Joe Gittleman, is craft great music which also has a purpose. Lyrics



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Ska is not a crime

This album takes a step towards the band acknowledging what it has done. Barrett says the album title means something different

from the song. For the record, it means the octet is accepting that it is a good band. Still, Barrett does not inflate his perception of what the band means.

"We're good guys and we've made music that a lot of people have enjoyed," says Barrett. "It's

not such a crime or such a nasty thing to be in the Mighty Mighty Bosstones.

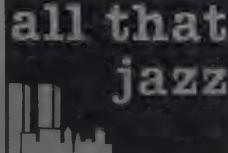
"[Regarding being self-deprecating] I try to keep things in perspective when I speak of ourselves and what we do. I know that there are people breathing air right now that do very important things and I think those people are a million miles away from rock 'n' roll and they don't do as many interviews."

So the band knows it is good. It also knows how to take positive steps towards the problems it sees around it. In 1993, Big Rig Records released *Safe and Sound: A Benefit In Response To Brooklyn Clinton Violence*. However there is one thing Barrett and the band do not understand: why amongst all the fans who have developed around the Bosstones are there a number of racist skinheads who really love ska?

"When the skinhead movement

and skinheads were originally started it was a working-class thing. Not a hate thing. Not a violent thing. So they latched on to ska, which started in Jamaica and the second wave of it, the two-tone thing, a lot of the lyrics were about unity and racial tolerance and racial harmony. So I don't understand what the attraction is to someone who hates someone else because of the way that person was born or their political, religious or sexual preferences. But then again I don't know why a Nazi or a racist does anything. I think the answer to most of those questions are: They're stupid.

"It's like understanding why my dog would do what he does. It's because he's not quite as intelligent... but I'd hate to really insult the dog and put it in the same category because I love dogs and I don't love racists."



By PETER NORTH

I've covered my fair share of jazz stories over the years but without question the strangest one had to concern the theft of Jerold Dubyk's vintage tenor saxophone.

Actually, I didn't so much cover the story as I became part of it. Before we get to the details may I just ever so gently remind any musician, anywhere, that leaving your instrument, or any gear in a vehicle—even if it's locked—is quite frankly asking for trouble.

That's exactly what Dubyk got Friday night. Apparently the likable young player who teaches at Grant MacEwan College and works with the Craft, among other groups, was in a hurry to see his girlfriend and left his sax in his vehicle. Five or so hours later, surprise, surprise, the sax

all that jazz

This is a 50-year-old all-but-replaceable Selmer sax and it could have been on a truck to Toronto for all Dubyk knew.

As good fortune would have it, someone with a conscience had seen Dubyk on local newscasts begging for the return of his horn and that someone made a call to me. Asked to be a go-between to recover the horn was a first for this scribe and a not-so-clandestine meeting was set up to recover the sax.

Well, Dubyk had his horn back just in time to head over to the Yardbird Suite to partake in the Musical Tribute to Bill Eanes and, according to reliable sources, was walking 10 ft. off the ground when he entered the club.

I guess we're all slightly amazed this episode as well as it did, but for goodness sakes, instrument cases have handles on them, so you can carry the thing with you.

Anyone who couldn't get a ticket to Terry McDade's *Harpe Danse* CD-release concert last weekend at the Timmins Centre, should know that it was one of the Celtic music events of the decade in this city.

The harpist and his extreme-

ly talented crew of kids—bassist Solon, multi-instrumentalist Jeremiah and fiddler Shannon—presented a diverse and inspired two sets that had the sold-out house on its feet, calling for more as soon as the final note was played.

With a lot of input from percussionist Dwayne Hryniuk, the group rolled out traditional pieces but produced no shortage of numbers that embraced sounds from all corners of the world and featured snippets of jazz.

The sound in the theatre on the U of A campus has fine acoustics, and the balance and blend between the instruments was perfect.

If you get a chance head down to the Sidetrack on St. Patrick's Day and catch this outstanding group of players who should make a name for themselves from coast to coast in this particular configuration.

Blues fans should take note that Paul James is returning to town for a two-night stand at the Yardbird Suite for the annual Charlie "Bird" Parker memorial concert. Tickets are \$9 for members, \$12 for guests and doors are open at 8 p.m. both nights. This will be a great one, don't miss it.

movies and putting a compilation together.

The disc will feature 16 tunes covering close to 20 years of recording. Some of the takes come from early James singles and EPs that were only issued on vinyl.

"It's hard to believe I'm entering my third decade doing this," says James who will be working at the club with a band that includes pianist Paul James and drummer Dwayne Hryniuk.

"We've worked together before so we have some material together already but I look forward to the spontaneous nature of playing with new guys out west," adds James, who has also been playing his share of acoustic gigs at home in Toronto.

If you like to be entertained while you're listening or dancing up a storm to vintage blues and R&B, make sure you catch James.

Jazz pick of the week—not much doubt on this one. P.J. Perry returns home and plays a two-night stand at the Yardbird Suite for the annual Charlie "Bird" Parker memorial concert. Tickets are \$9 for members, \$12 for guests and doors are open at 8 p.m. both nights. This will be a great one, don't miss it.



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MUSIC

Taking Gospel into the doughnut hole

Anointed's music
should appeal to
secular audience

By DAVID GOBEIL TAYLOR

Da'adra Crawford Greathouse is certainly in a position to compare countries. A member of the trio Anointed, she has traveled all over North America, Jamaica, Holland, England, Venezuela and Australia singing pop- and R&B-influenced gospel music. So when I asked what her impressions of Canada were, I was expecting the usual unusable stock responses to a stock question: "Cold," or "The people are very polite" or "The money comes in funny colors."

Not this time.

"Doughnut shops," Greathouse said without a moment's hesitation. "You guys in Canada sure have a lot of doughnut shops. I couldn't find a corner without a doughnut shop."

"That's OK, though. I like doughnuts."

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The number of Timbits per capita isn't the only thing that changes radically once you cross the border. Although the market for Gospel music is growing in leaps and bounds here in the Great White (geographically and racially) North, Gospel is arguably a primarily American phenomenon. And the music goes along well with one of the typical Canadian impressions about Americans: they're either well-armed lunatics or Bible-thumpers.

The members of Anointed are neither. The trio, made up of Greathouse, her brother Steve Crawford and friend Denise "Nee-C" Walls certainly come from a religious background, but they have managed to appeal to both a Christian and a secular audience.

"We've been singing Gospel as long as we've been able to sing and talk," Greathouse says of her



Norma Jean Roy

and her brother's upbringing. "Our mother had very Christian beliefs and didn't allow us to listen to any kind of secular music, be it pop, R&B, rock, classical or jazz."

"But dad was a musician, so he played us some other kinds of music when mom wasn't around. Boy, were there some world-war knockouts when she found out."

They grew out of a century

Anointed grew out of a Columbus, Ohio youth choir made up of about 100 singers. "We just formed for one concert, but it was such a huge success that we kept going," says Greathouse. "Then, about 10 years ago, the three of us went off on our own."

"We just sang around for three or four years, not thinking we were ever going to record anything. Then someone from Myrrh [a record label] heard us, and we cut our first album."

Anointed has just completed

its third recording, *Under the Influence*, and has an impressive array of credentials: three Dove Awards, a Stellar Award, a Nashville Music Award and two consecutive nominations for Best Contemporary Soul Gospel Album Grammys.

Anointed's awards have been cross-genre, as is its music, blending heavy pop and R&B influences with gospel. Instead of the usual ballad-exclusive fare, *Under the Influence* features some tracks that can only be described as funky. And the public, as well as the music industry, has caught on.

"Much to our surprise, our music has become palatable," says Greathouse. "I just found out that Sheila E. and Boyz II Men like our music. It was a great shock and a great compliment."

"We had no formula for success, other than that we wanted to send a positive message, create quality music and encourage and uplift people."

"We've been fortunate to have seen some success. We really do feel blessed."

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MUSIC

MUSIC notes

By GARY McGOWAN

S.I.V.M isn't quite ready to challenge C.S.N & Y in the supergroup moniker sweepstakes. But, like their '60 brethren, Mark Sterling, Mike Lent, Calvin Volrath and Gordie Matthews all bring to their grouping an impressive musical pedigree. And, like Crosby, Stills, Nash and Young, the whole project has been gelling in an unhurried, organic fashion. Sterling started working with bassist Lent as a way of expanding the solo shows he was playing to promote his recently released, self-titled debut CD. Ex-k.d. lang guitarist Matthews fell into the fold followed by award-winning fiddler Volrath. The unit quickly moved beyond "backing band" status. The band's set list features mostly Mark Sterling's material, but the group has begun to add Volrath's and Matthews' songs as well. When they take to the stage of the Side-track Café Thursday night, you'll be seeing an impressive blend of some of Edmonton's tastiest players interacting on each other's songs. Are you seeing a supergroup in the making? Only time and a few more gigs will tell.



Appearances in the city. He's performing a show at the City Media Club Friday evening. The gig will offer the discerning listener a bit of a preview of Buckner's forthcoming album. The disc is due in July and bears the working title *Since*. It will showcase Buckner's tasty musical blend of folk, country and rock influences all set in an acoustic guitar style. On Friday's Edmonton date you'll see Buckner on acoustic in the company of pedal-steel guitarist Eric Heywood. The combo of voice, acoustic and steel guitar holds the promise of a wonderfully atmospheric musical evening.



See Spot Run has finally made it to Edmonton. The Montreal band has enjoyed some fair success with its debut disc, *Kite*, over the last year in most parts of Canada. Alberta, for some reason, has been a bit reluctant to embrace the group's alt-inflected rock sound. That could change on Friday night at the Side-track Café. See Spot Run is making its first headline appearance since the album was released. These guys also stand as a prime example of the validity of the "six degrees of separation" theory of human interaction. "Spot began the recording of *Kite* as an independent project, helmed by one-time April Wine guitarist Gary Moffatt. Moffatt's sister Linda manages the group and her husband, Paul Church, runs the PolyGram-distributed indie label Loggerhead, which ultimately signed the band. Bringing it all full circle, it turns out that Loggerhead is in negotiations with Edmonton's Bobby Cameron to release Mr. C's next disc. Whew!



Like Superman leaping into a phone booth, the men of Drool are pulling an amazing musical costume change on Friday night. The lads will appear as their pop alter-ego Hummer at Area 51. The membership of the two bands is exactly the same. But while Drool tends to tool its music for the mosh pit, Hummer's originals revisit the hook-laden worlds of original New Wave and '80s power pop. Friday's show at Area 51 is also Hummer's first gig. It'll play in the company of fellow Edmonton bands Mind's Eye and Endorphin.



Richard Buckner returns to Edmonton Friday night. The San Francisco-based singer/songwriter has won some impressive audience raves on his previous ap-

pearance at the City Media Club Saturday night. Fortunately, neither the Mants nor the Puritans will be attempting to bring their horses up to the second level of the Old Strathcona club. Count on the Mants, however, to be attired in their stylized "half-man half-ant" costumes that garner the group so much notice when they play. Outrageous stage gear has rarely hurt the career of rock 'n' roll bands down through the ages, but the Mants garage-rock music isn't half-bad without the visual aids the group will be wearing. The Mants will be joined at Rebar by another Calgary unit, the Puritans. Pretty much jeans and T-shirts on those guys, oh, and a collegiate-alt sound to their music.



City Hall faces a major structural test Sunday afternoon. The Grant MacEwan Community College Showcase Band will play a show in the foyer of the seat of our civic government between 1-3 p.m. The band is comprised of advance players from the college's esteemed music program. The band usually plays college functions so when it does step out in a public forum (like it did in a recent pairing with P.J. Perry), it's a real treat. You'll have a chance to hear big-band covers along with some original material from college instructors Charles Austin and Rick Garn. And when all 13 band members hit a big fat whole note, it will be interesting to see how all that pyramid glass copes with those unbridled decibels.



Gary McGowan's PROfiles

Name: William Street

Notoriety: Master of all three members of the saxophone family.

Next Gig: Mar. 13 in Convocation Hall on the U of A campus.

Favorite Vehicle: A safe one.

Favorite TV Show: *The X-Files*.

Cause Which You're Passionate About: The Edmonton Food Bank.

First Record Bought: A 45 RPM of "Stranger on the Shore" by Pete Fountain.

What Do You Do To Pass The Time: I practice. I read and I spend time with my wife and daughter who I love dearly.

First Concert Attended: In 1960 I went to the Daughters of the American Revolution Constitution Hall in Washington, D.C. and saw Sigurd Rascher. He's considered the grandfather of modern saxophone.



Favorite Flower: Daffodils.

Favorite Food: Nouvelle cuisine.

Favorite Artist: The cellist Pierre Fournier.

If You Were An Animal, Which One Would You Be: A friendly bear.

Home: Edmonton. I started my family here and I've lived here the longest.

Age: Young middle-aged.



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MUSIC

By STEVEN SANDOR

A lot of times a band will go into the studio with kind of a half-assed idea of what it will do. Songs will be jammed out in the studio and a record turns out nothing like the band had planned.

That wasn't the case this time 'round for Mystery Machine. The Chilliwack, B.C. band (singer/guitarist Luke Rogalsky, bassist Shane Ward, drummer Jordan Pratt and guitarist Chris Switzer—better known by the handle "Bean") went into the studio with a totally different attitude when it attacked its brand-new project, the band's third album, *Headfirst Into Everything*. Where the band's first two albums, *Glazed* and *10 Speed*, brimmed with indie-rock energy but lacked direction, the new record is a focused effort. *Headfirst Into Everything* is a slickly-produced collection of well-thought-out rock music. Most important of all, it is an honest effort, with lyrical references that are easy to understand and identify with.

And how did it happen? Mystery Machine came into the studio totally prepared. The quartet had an arsenal of 50 songs—of which only 13 made the final cut for the album.

"The funny thing is that most of the songs that didn't make the album are probably gone by the wayside," says Rogalsky from Toronto's famous Queen Street hangout, the Horseshoe Tavern, only hours before his band plays a bill with the Local Rabbits and Elevator to Hell. "The other songs, I guess we'll have them for any compilation albums or projects like that. Nettwerk [the band's label] was great and gave us all the studio time we needed to write the songs."

Burn-out ain't all bad

Rogalsky admits to being exhausted after the process—he'd also written 10 songs with his other band, Beluga.

"Yeah, I admit that I was on the edge of being burned out. But sometimes being burned out is a good



Mystery Machine ▶ Laying down tracks, laying aside songs

thing. Being burned out is an alternative to the expected way of life. When you're exhausted, you come up with some pretty insane thoughts."

But Rogalsky, like a lot of the band's critics, believes the effort was well worth it.

"The final selection of 13 songs, that was something that was really well thought-out. We wanted to have songs rubbing up against each other that worked well thematically. Not like a concept album, just a collection of songs that work really well together. We didn't want to make *10 Speed II* or *Glazed Part II*. We could have put out another lo-fi sounding indie-rock type record, but we thought, if we have the studio, why would we want to record something that sounds the same as something we could do on a four-track? We learned how to use the studio."

The band's only been on the road for a couple of weeks, but it has already created a lot of new material—enough for another album. Hence the reason the band won't be using any of the 37 songs that didn't make the cut for *Headfirst Into Everything*. A couple of

those new tracks are featured in the band's live set.

Rogalsky has matured considerably as a human being and as a songwriter since the band's inception. Rogalsky, like anyone, sees the world differently as an adult than he did when he was a teenage songwriter with a band in the just-starting-out stage.

"I think this album is more personal. They are definitely different songs than would come out of a 19-year-old who has stars in his eyes. These are the songs of a 25-year-old man who has been fucked over a few times in his life. It's a natural progression."

"I know that I sometimes seek things out that will sort of mess up my brain. I look for things that will fuck me up sometimes. But I think there are people who identify with that, too."

Mystery Machine has taken the mystery out of its sound and style. Face it, indie-rock pretension is dead—only snotty morons still believe music has to have tiny, badly-produced guitars to be honest. The band's newest offering is its strongest to date—it really did get the wheat from the chaff.

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Blues guitar's big Mack attack

Nigel Mack found blues instead of Beck

By CAM HAYDEN

One of the bright young lights on the Vancouver blues scene is working in town this weekend. Nigel Mack is at the Blues on Whyte Pub at the Commercial Hotel through Saturday night, and he plays the Sidetrack Sunday evening. This past week I got him to drop by the CKUA studios to co-host an hour of the *Friday Night Blues Party* and talk blues.

"It's always been part of my musical mosaic", he told me. "Growing up in Saskatoon at my house, we had lots of jazz—guys like Zoot Sims, Coleman Hawkins and Duke Ellington. Then, when I was about nine years old, my dad came home with a record called *Straight Up* by Downchild, and he told me to listen to that. So this foundation was laid. Then I had one of those experiences that make you wonder if there hasn't been some intervention from above. I went to a second-hand record store and bought a copy of Jeff Beck's *Wired*. When I got home and opened it up, a Bobby "Blue" Bland album came out, I put it on, and that was it."

Mack plays both guitar and harmonica and cites players such as Duane Allman, Ry Cooder and Elmore James as influences. A preponderance of slide players, I noted.

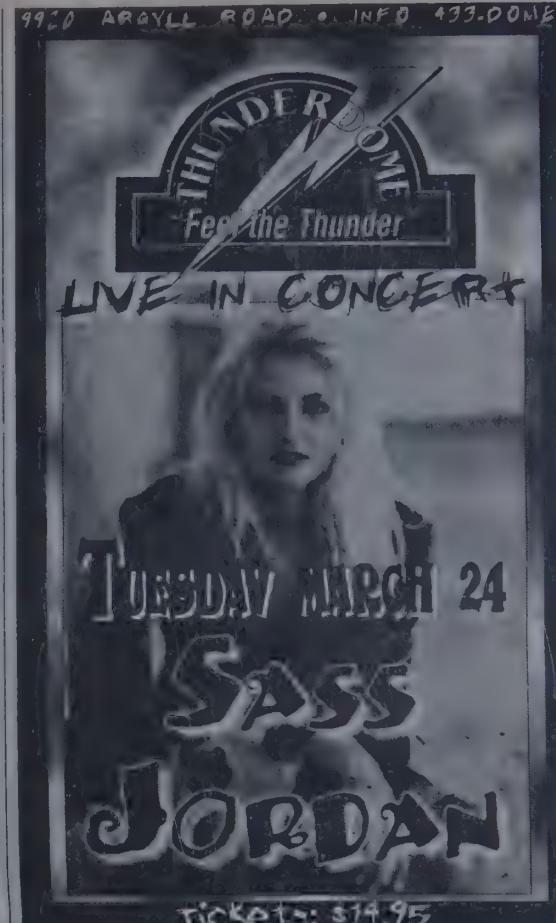
"I feel more comfortable on slide. There are a lot of great players like Albert King and B.B. King that I think are wonderful, but I feel more at home on the slide."

After putting in stints fronting a Southern-rock cover band, Rough Mix, and four years studying visual arts at the University of Saskatchewan, Mack moved to Vancouver in 1988.

Nigel Mack, the one-man band

"In fact," he said, "the whole band just packed up and moved to Vancouver in '88. We hung together for a while, but all the guys have gone their own way now. By 1991 I had another band together and we made a cassette. My big break came when Professor Eddie Lusk heard the tape and, at the urging of a friend from Vancouver, he brought me out to Chicago to play during the Chicago Blues Fest of 1992. We played a club from 1 to 3 a.m., following Magic Slim. A tough act to follow, but we did OK, and that opened a lot of doors throughout the midwest and into the south for us. In fact I've dedicated the latest CD, *High Price to Play*, to the late Eddie Lusk."

After putting out that live cassette, Mack decided to try a CD. That CD is a bit of a surprise for a first effort by a young blues man. The surprise



blues

PREVIEW
Nigel Mack • Blues
On Whyte • Until
Mar. 14 • Sidetrack
Café • Mar. 15

What's it like being a one man band?

"A lot of times I felt kind of overwhelmed by the whole thing. Especially producing the CD, because you can't ever stop thinking about it. If you take your eyes off it for a minute, it'll get away from you. There's nobody else to go to, you can't lean on anybody, because everybody's leaning on you. I did get some help from a great guy by the name of Commodore Perry Barrett, who has worked at Muscle Shoals and Nashville. He is a man who can bring out the best in you."

With his head firmly screwed on, Mack is a player we'll be hearing a lot more from in the future. Make sure you check him out this weekend. ●

To bear the full interview with Nigel Mack, along with music from *High Price to Play*, tune into the *Friday Night Blues Party*, Friday the 13th.

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Making sure daddy stays sane

Junkhouse's Wilson has to juggle responsibilities

By STEVEN SANDOR

Junkhouse lead singer and chief songwriter Tom Wilson is enjoying a relaxing day in his hometown of Hamilton, Ont. before departing on yet another Junkhouse tour. It's an especially good day for Wilson, as he's still glowing over the recent exploits of his favorite hockey player.

"Yeah, my son, he got a hat trick on Sunday," says the proud papa. "He's five years old and I think he's really good. This year, they just started playing games."

Of course, Wilson's band is another priority. The Hamilton rockers' third album, *Fuzz*, has garnered national acclaim thanks to the help of "Shine," a song we've already heard on the radio uncounted times. And while Wilson has been cooling his heels at home writing TV and movie scores, he's itching to get his band back on the road, even though it means a break from the sanity of family life.

"From what I hear, the next tour's been selling out," says Wilson. "'Shine' has really raised people's interest and makes them want to come out and see us. We've been able to tour to places like Buffalo and Cleveland, plac-



Junkhouse ► "Shine" on, you crazy daddy

es that are close enough to the border where they've heard the song on Canadian radio. The record's not out there yet, but we're getting a tremendous response from those American cities. But leaving my son to go on tour—that's a lot like having to bite off my left leg and leaving it at home. On the road, that's where you can relapse into taking drugs and drink; you lose yourself in life because you're lonely."

Lots of side projects

During the band's last hiatus, Wilson filled his time writing scores and performing with the folk trio Blackie and the Rodeo Kings, which played at the Edmonton

monton Folk Festival. Wilson, Stephen Fearing and Colin Linden brought the house (or at least the stage at Gallagher Park) down. But Wilson is clear that when it comes to music, Junkhouse comes first.

"Junkhouse is my number-one priority—that and staying sane. I feel like I've been drifting mentally and I've got to stay in focus."

The cause for Wilson's recent drift could be the hoopla over "Shine." Wilson knew he had a good song on his hands right after he wrote it, but little did he know how popular it would become. Now, all kinds of execs are beating down his door, looking for a chance to use "Shine."

"There are movie people interested in using the song," says Wilson. "And when you're on tour and you're traveling by bus every day, it is staggering to hear people tell you how much the song means to them. I don't know why it became like this—I guess people like it for their own reasons."

Junkhouse, to its credit, makes plenty of references to its Southern Ontario home in *Fuzz*. In a way, it's indicative of the new Canadian music scene—a scene filled with bands who realize you don't have to write music about the United States to attract listeners outside of America.

"No one can tell me to write a song about Texas," says Wilson. "I'm much better off writing about things that really happened to me in places like Caledonia, Cayuga or Hamilton. I think Canadian musicians are becoming a little more honest than they used to be—they're not as well-manipulated."

The last time Junkhouse was in town, it played at the Grey Cup Week party. While there's no football in town this week (and a lot less of those annoying Green Rider fans), there still should be a party-like atmosphere when the band touches down at the U of A this weekend.

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Chapters

MUSIC

Ryder's music is vintage Grape

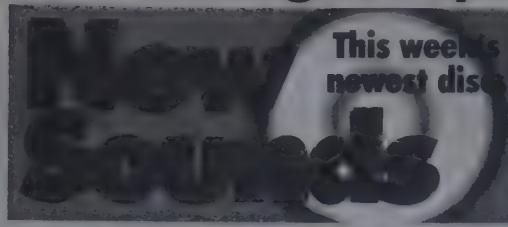
Black Grape Stupid Stupid Stupid (Universal)

Black Grape (the band led by Shaun Ryder, ex-Happy Mondays lead-man and former king of the Manchester scene) takes the straight-ahead pop sound of a band like, say, U2, and combines it with more studio trickery than even Ireland's Favorite Sons could be bothered with—adding some standard dance-floor techniques (like overmixing the percussion, for one) and a sly sense of humor to create its sophomore release, *Stupid Stupid Stupid*. The result is an intoxicating blend of energy and wit, but more importantly, the sound is broad enough to attract even a staunch rawk-and-blooz guy like me.

Don't get me wrong. For the most part, this is dance music, but it's the kind of dance music made for self-conscious types—people who never quite lose themselves in waves of electronica, lights and designer drugs. A groove is a groove is a groove, you might argue, but this is definitely a more, er, intelligent approach to deliberately shallow music. For these and other reasons, the album is getting rave (no pun intended) reviews across the Atlantic, with Britain's *Melody Maker* proclaiming it "Genius, genius, genius." Not to diminish the achievement, but maybe *Stupid Stupid Stupid* just seems so good compared to the sea of uncharacteristically mediocre crap that England has been producing over the last few years.

Among the more enjoyable pleases offered up here is the opener (and single) "Get Higher," which features some very creative use of sampling techniques; the highlight being Black Grape's cut-and-paste approach to Ronald Reagan's voice, which results in a totally convincing (and hilarious) "confession" about Ron and Nancy's personal habits (with the accent on habits). It's enough to get us to reward the old adage about the risk of believing everything you read—you can now extend that warning to everything you hear as well.

T.C. Shaw



This week's newest disc

Ulrich pirate—believe it or not—the "Sleep in heavenly piece" bit from "Silent Night."

This is an outstanding effort from a Canadian act which should have received more notice a long time ago. While this album might not break the Inbreds to a mainstream audience, it will make music fans turn and take notice.

Steven Sandor

Victoria Williams Musings of a Creek Dipper (WEA)

Lilith Fair-ette Victoria Williams's fourth CD proves she's no bandwagon-hopper. *Musings of a Creek Dipper* is songwriting and storytelling at its best—and unlike many solo female acts currently in vogue, she achieves that magical combination: she's experimental and good.

Williams's influences and genres are legion: in the 12 tracks of the CD you can hear country, folk, jazz, blues, gospel, avant-garde and Tin Pan Alley. She focuses on the minutiae of life to poetic and, at times, breathtaking effect: "Train Song (Demise of the Caboose)" is a funky yet haunting paean to an age gone by forever.

Like the trains she sings of, Williams's inventiveness has no end. There's a multitude of sounds on this CD, from guitar and vocals to coronet, dulcimer, ocarina, cello, viola, Chamberlin strings, calimba, clarinet... and "Siouxaphone," whatever that is (an Aboriginal tuba, perhaps?).

It's refreshing to hear someone this original, intelligent and musical. If only other artists would do likewise.

David Gobell Taylor

Fan Modine Slow Road to Tiny Empire (Phovsho/Slow River Records)

Once again, some indie label sends in a gem.

Fan Modine is the work of Boston musician Gordon Zacharias—who came up with the "Fan Modine" character. Zacharias, a novice filmmaker, intended the character (an American who becomes a pop star in China) to be used in a future movie. One day, maybe, the movie will get made. In the meantime, Zacharias has finished the soundtrack, with help from members of Come, Ben Folds Five, the Dambuilders, the Liliys and Frente!

It's an inspired effort. The opening track, "Cardomin Chow," begins with a Flaming Lips-ish guitar squeal and builds into a damn catchy pop song. Throughout the rest of the record, Fan Modine tries to incorporate '80s influences with '90s indie-rock sensibility and it works, kinda like the Magnetic Fields if it was a guitar band, get what I mean? The production is brash and allows for a lot of noise and experimentation. It's an impressive mix—and unlike a lot of the dying breed of indie-rock bands who are too busy feeling sorry for themselves to actually put out

consistent records, Fan Modine puts more emphasis on the mood of the music than the lyric. And that makes for a compelling listen.

Steven Sandor

Kristin Hersh Strange Angels (Rykodisc)

Not everyone can pull off a solo guitar and voice album. Ex-Throwing Muses member Kristin Hersh tries—and it's a good try, but Woody Guthrie she ain't. First of all, she's got to do something about her voice. It's pretty enough, but when she strains for emotional effect, it goes horribly, horribly off-key.

Unlike her previous offering, *Hips & Makers*, this CD is mercifully free of Michael Stipe's guest vocals. But it still has those annoying strings and multi-tracked vocals (and what sounds like an accordion at one point) buried beneath the sound. Hersh has to make up her mind: is this a guitar and voice album or a studio album? She tries to get the best of both worlds and winds up with neither.

David Gobell Taylor

Wing Commander: Prophecy soundtrack (Attic)

Yes, *Wing Commander: Prophecy* is a soundtrack—but not to a movie. Featured on this disc are 13 songs which are featured on the video game of the same name.

Now, I've had a lot of friends mention to me that they found the music from certain video games catchy, but this collection is a little different. On this, 12 different industrial bands supply songs for the soundtrack, so what the player actually gets is a collection of some of the best-known names in the genre today—including KMFDM, Die Krupps and Fear Factory.

Just one problem: the songs are lousy. This collection sheds light on everything that's wrong with industrial music in the '90s. In the '80s, it was a sounding board for musicians frustrated with traditional conventions, who turned to technology to create a new kind of hardcore. Sure, bands like Skinny Puppy were abrasive, but they were damn fine musicians, too. In the '90s, a huge chunk of industrial acts are fashion boys who like to wear black and pretend they're from Germany or computer geeks who don't have any kind of formal musical experience. That's left a husk of a scene, filled with bands whose souls are as electronic as the music.

And even the old-guard bands, like KMFDM, have dilapidated into clichés—parodies of themselves.

The worst track on the album comes from Eskimos & Egypt, who take one of the best, most lasting industrial songs—Front 242's "Headhunter"—and simply ruin it by taking out the strong beats and turning it into five minutes of techno-drone.

Is this where technology has got us? Call me a Luddite, then.

Steven Sandor

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Flappergasted, the roaring '20s revived

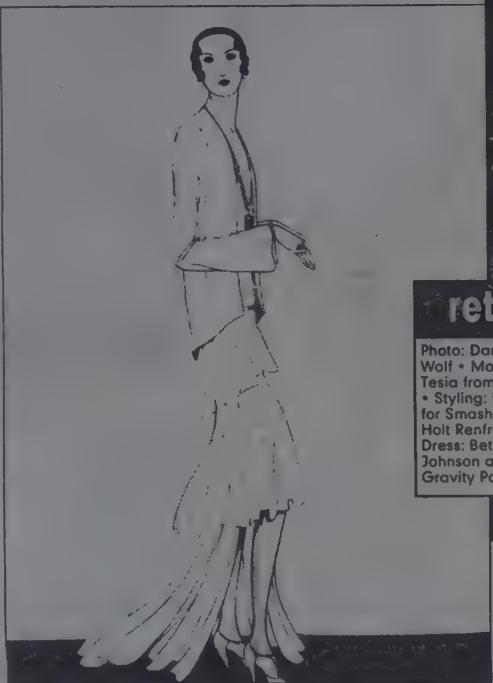
Once-androgynous look becomes femininity personified

BY AMY HOUGH

Just because "girlie wear" is the height of the spring season, it doesn't mean women must resort to Scarlett O'Hara-inspired dresses and fainting spells. Feminine and chic can meet in the modified flapper dress, inspired by those crazy gals who lived through the Roaring '20s.

It might seem odd that nowadays a flap- per-inspired dress is associated with femininity. In the '20s, the most successful flapper had a very androgynous figure. Some women even resorted to binding their bosoms in order to conform to the flapper ideal. In fact, there was actually a garment called "the flattener," worn under dresses, whose main objective was to flatten the chest—Dolly Parton would never have been a popular flapper. Along with this boyish body-type came shorter hair. Women would shear their hair into a bob—which is itself a homonym for a popular man's name.

So if the flapper style of the '20s was supposed to represent a new androgynous identity for women, why do we now associate it with femininity? Well, consider what came after the '20s—women in pants, woman in the military and, ugh, grunge. It is no wonder that we now associate dresses, ruffles and long strands of pearls with femininity. And the new flapper dresses are a little bit more forgiving of the fuller figure—though still not recommended for those who are a bit top-heavy, because the straight lines aren't really made to accommodate a busty figure.



retro

Photo: Darren Wolf • Model: Tessa from Mode • Styling: Ruben for SmashBox at Holt Renfrew • Dress: Betsy Johnson at Gravity Pope

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Knitting—not just for grannies

BY LORRAINE RESSLER

From the traditional to the trendy—you'll find it all at the Creative Sewing and Needlework Festival and Conference.

"This is our second year in Edmonton," says festival producer Rita Gramsch, "and when we came out to Edmonton last year, we felt we needed something a little different to set us apart from other consumer sewing, needle art and craft shows there. Hence, we came out with a two-part event. The festival part basically features the exhibits, fashion shows and hands-on demos, lots of free hands-on activities where people can try the crafts for the first time, free with admission. And then in addition to that, we're offering a three-day conference in conjunction to the festival. The conference offers three- or six-hour workshops, one-hour lectures, guest speakers we've brought in from different parts of North America and some local experts to do those classes."

One point Gramsch particularly wants to make is that the event isn't just about sewing. "Although sewing is an important part of it, we put equal emphasis on the knitting, the needlework and other crafts—and the latest technologies."

Eight shows on the runway

The festival includes demonstrations ranging from The Hat Parade to Luxurious Leather, Lingerie Secrets, Photo Transfer, We Love Chenille, Make a Statement with Blazers and Vests, and Novelty Needlecraft. Ongoing

hands-on activities will cover everything from spinning and weaving to machine knitting and serging. The festival also includes eight fashion shows, including one by Canadian Living, called *A Spring Wardrobe To Sew From 5 Easy Pieces*.

Celebrity presenters include Kenneth King, a Hollywood designer who has worked for the likes of Geena Davis and Jim Carey.

"He's here in town to teach people his techniques," says Gramsch. "He's authored books and had his own TV program, sponsored by *Vogue*. His areas of expertise are beading and embellishment. He's doing a full-day beading workshop and teaching 30 different beading techniques throughout the day. Just to give an example, his pieces sell in San Francisco for \$5,000 US and up."

"New for us this year on the knitting side is Lily Chin. She's a New York master knitter. Lily's garments have been worn by the likes of Raquel Welch. She's even had a gold lamé swimsuit that she designed take part in the *Sports Illustrated Swimsuit Edition* for 1997. She's designed for Isaac Mizrahi in New York and she's here to share her knitting techniques. One thing about Lily is that she likes to say she's here to bash the 'granny' image of knitting and to say that it is in the forefront of fashion. She's going to teach her variations on some of the new and hot techniques in knitting. She also happens to be the guest speaker at our gala evening on Friday, with her presentation, Computer Aided Design."

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Style

New colors create spring excitement

BY COLLEEN GARTON

With the arrival of spring comes a celebrated burst of color. Every year, when designers reveal their latest for spring, new colors excite me the most. This season, simple cuts still prevail and the desire for individualism is satisfied with smaller pieces and accessories. Versatile spring co-ordinates can be accommodated into any wardrobe and are perfect for summer, too. Choosing basic pieces like the ones shown here will build your wardrobe and give you the greatest flexibility to change your look.

Edmonton designer Eldean accompanies spring's arrival with a fruity burst of color in all her designs. Naming her colors from "lemon" to "blueberry" expresses the feel of these colors. Simple styles cut with a careful hand give her designs the Eldean mark of quality. Microfibre used in Eldean and many other spring lines will accommodate any body type and keep you comfy indoors and out. While visiting Eldean Clothing, I noticed a great variety of hand bags—the most outstanding by Jeanne & Lottie. These bags come in a wide variety of styles and a fruity array of colors.

Treat your spring fever by getting out of those stale winter duds and expressing a little creativity. Experiment with color and texture this season and refresh your look for spring.

fashion

Model: Sharon •
Makeup: Ruben for
SmashBox at Holt
Renfrew • Clothing
& Jewelry: Eldean •
Jeanne & Lottie
woven bag •
Shoes: Chunky
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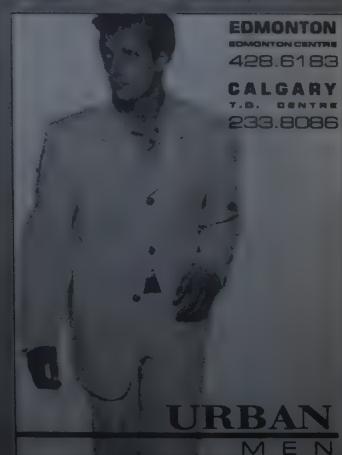
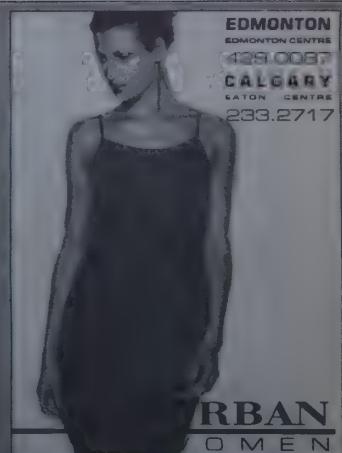
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Style

Downtown ahead of three-year plan

City spends \$100,000 for Arts Habitat job

BY STEVEN SANDOR

Most Edmontonians are used to a downtown that becomes a ghost town by 6 p.m. every weeknight. But a new initiative by the City of Edmonton to breathe life into the core is three years ahead of schedule.

"We're pleased with all the proposals to date," says Ian MacLeod, Chair of the City's Standing Committee on the Downtown Plan. "We had a goal of 1,000 new housing units over the next three years. But we've had development applications for approximately 1,000 units already—and we have a number of projects to come in the next few months."

The Downtown Plan was launched by city council to bring residential units back into the core. To spur development, the City is paying \$4,500 to developers for every development permit issued for a housing unit. Other projects have been initiated to stimulate life into the downtown core. Most of the downtown's one-way streets will be reverted to two-way thoroughfares by 1999; this will create 120 more metered parking stalls. Look for 102 Ave., 103 Ave., 105 St. and 106 St. to become two-way streets in the near future.

More parking=more business

"We want to have more stalls so people can park in front of the places where they do business," says MacLeod. "That will help stimulate business in the downtown core and show it is a place that is open for business."

A slew of new developments is also in the offing—including the conversion of the CP

Rail lands to residential area, the renovations of the Century Block to seniors' apartments and the revamp of the old YMCA Building, next door to Edmonton Centre.

"There's a variety of developments, using a mix of new and existing buildings," says MacLeod.

As well, the Downtown Plan Committee has forked over \$100,000 so the Edmonton

Arts Council can hire a full-time consultant for its Arts Habitat project. The consultant's major goal will be to secure a building which will be totally devoted to artists—combining studio space and living quarters

"We need the full-time position so we can get the building up and running within the next 12 months," says EAC head Josh Keller. "We need someone who can come in and consolidate what's already been done."

The Arts Habitat would be the centerpiece of the new downtown Arts District, which includes facilities such as the Edmonton Art Gallery, Winspear Centre and Citadel Theatre.

But the new consultant's job won't be easy, warns Keller.

"It's a very complicated process. We've already had various discussions with owners of buildings throughout the downtown area but we have nothing firm."

But Keller is confident once the Arts Habitat is established that the EAC will have no problem renting out the space.

"It's hard to say how quickly we can lease it out," says Keller. "It depends on the size of the building. We've had a fair number of artists who have expressed interest in the project, but that will need to be re-evaluated. We'll need some focus groups and one-on-one consultation."

Getting the scoop on home decorating tips

Gardening is in, wallpaper is passé

BY DAVID DICENZO

As spring approaches, all the Bob Vilas and Martha Stewarts of the world try to get the creative juices flowing, wondering just how they'll make this year a decorative success. Be it fresh paint, a flourishing garden or an additional deck, the only limit is one's imagination.

Those in the know seek expert advice; and trade shows like the Edmonton Home & Garden Show usually provide the answers. The 29th annual edition of the event will showcase a variety of professionals presenting the most popular techniques and the latest trends.

"The Edmonton Home & Garden Show is the premier consumer show in this area," said Manager Bonnie Noyce. "There will be over 350 different exhibitors with home and garden products. It has everything you would ever need."

Among the celebrity guests scheduled are Jane Lockhart of the HGTV show *One House, Two Looks*, well-known author/tool expert Leon Frechette and renowned dream educator (yes that's right) Rosemary Watts. All will offer their expertise on how to improve your home.

Also attending are Edmonton's very own gardening guru Lois Hole (her latest book, *Spring Gardening*, will be available at the show) and Mrs. Green thumbs, Cassandra Danz, a regular on *Regis & Kathie Lee*. Danz mixes simple gardening advice with comedic sensibility to give an educational and entertaining lesson. The Second City grad will reveal the

five simple principles that will enable the uncreative amateur to turn his/her garden into a beautiful oasis, for minimal dough.

That zany Green thumb(s)

"Cassandra is probably the zaniest gardener going yet very down-to-earth," said Noyce.

As far as this year's trends go, the PROFAUX team of Glen Frohnapple and John Catalano will spill the beans on what's new. Faux finishes, which are usually created by manipulating additional coats of paint over a different-colored base coat, make ordinary surfaces appear to be marble, stone, wood, or other finishes. They provide an authentic look at a minimal price.

"Faux painting is very much in while wallpaper is out," added Noyce.

What else looks good this year? Even with a short growing season in Alberta, gardening has experienced an up-surge in activity.

"Gardening is hot, hot, hot," said Noyce.

The strong economy has a good effect on the Edmonton Home & Garden Show as more people have funds available to improve and redecorate. Record house sales mean home owners need advice and the show is one of the places they find it. But buyers aren't the only ones who attend.

"One of the impacts of the economy is that people are renovating," said Noyce. "It's cheaper to renovate than to move."

March 19 is Seniors' Day at the Edmonton Home & Garden Show.

home & garden

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Spring promises to be especially bright

Spaghetti straps get thinner, materials get softer

By HEIDI MEEK

The world is about to wake up from its long winter nap looking bright, new and more vibrant than ever. March has come in like a lion with some of the strongest spring fashion in years. When you're shopping for the latest ready-to-wear for your closet, keep the following in mind—the change in hem lengths from micro-mini to just below the knee and the change in color.

The hottest fashion hues for both men and women have shifted from neutrals to delectable soft blues, violets and pinks. That's right guys—this includes you! Spring menswear collections have brought new fabrics as well. The classic white shirt now has a little competition. Now, there are shirts that are no longer just in stiff cotton but now include a slew of new blends. Soft Spandex and nylon lycra are now being worn just as prevalently. These materials are growing in popularity because they hug the body giving a slim look while still remaining ultra-comfortable. Another bonus; the textile's versatility. Dress the shirt

down by complementing it with a loose-fitting neutral tone pant. Or be on the cutting edge of sophistication by matching it with a pleated pant and accessorizing it with a basic silver buckle belt.

Go boldly into spring

It's something new, something bold and something blue. So that's not exactly how the saying goes, but it directly describes this spring's most essential dress—the slip-dress.

BCBG works its minimalist magic on its sheath, alive with a random toss of flowers on the hem and V-neckline.

Betsy Johnson agrees. Her version of the dress is in pale blue with larger teal floral print. Other designers such as John Galliano and Calvin Klein have also chosen to show wispy feather-light dresses in their spring collections. Now with longer-length hemlines, these dresses cover the knee. Taking the spaghetti strap to the extreme, these dresses are hung from thin pieces of fabric no thicker than a piece of thread. When finished off with a delicate pair of strappy heels, the result is a clean and simple ensemble for both day and night.

When all the elements—color, fabric and style—work together, these new trends for spring '98 make for a beautiful combination. ●

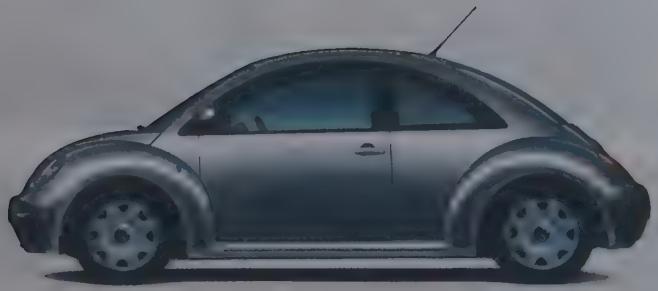
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Photos: Darren Wolf • Models: Lana K and Greg T • Make-up: Ranelle Keddie for BiancoNero • Clothing: Urban for Men and Urban Women



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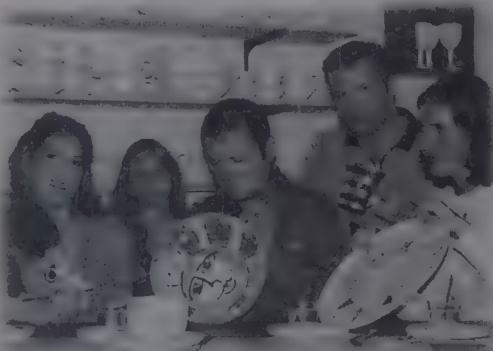
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Tableware looks fresh

By J ALLEYNE

There are definitely signs of spring popping up in kitchen and tableware stores.

Pictured here is a very fresh line. The fanciful creepy-crawlies are a part of a delightful range of mix-and-match crockery. The warm weather design of lady bugs, dragon-

flies and honey bees on white ceramic is designed by Tish Richman for At Home. The line includes mugs, plates bowls and serving platters in a mixable set of tangerine, goldenrod and green.

Fanciful dishware is a great reminder that spring is just around the corner. Available at Le Gnome WEM.

living

Photo: J Alleyne

Curios add spice to a room

By VUE STAFF

OK, so you're a college student and your furniture is something you found parked beside a dumpster. That's all right, we've all lived through the salad years—in fact, for some of us, it's all we know.

If you want to possess an item that reflects your personality more than it does your financial status, pick up a little curio. Whether it be an interest-

ing vase, a unique table lamp or weathered-looking little cabinet, it will speak volumes about your personal style. Choose something that really grabs you, something you can't take your eyes off.

Trust me, it works well for diverting your guests' attention away from your malodorous couch with the questionable stains. Your TV stand may be a plastic milk-crates, but at least you have a really cool vase.

knickknacksPhoto: Darren Wolf
• Curios from Artifacts

Girlie shoes, tan suits and net shirts

Vue previews the trends in menswear

BY AMY BOUGH

Men's fashion has always been more forgivable than women's. If a man has a well-made, well-cut suit it is fair to say the suit will not go out of fashion soon. A nice suit can last a man for years. Not so with women. Last year's gorgeous slip-dress may have a hem-line that is now passé.

Men's clothing is also more forgiving of the figure. A man may have not seen the gym for years but if his suit is well cut, no one will know. After all, a nicely-made suit can disguise almost any imperfection. But that is suits, and clubwear is a completely different matter. The idea of clubwear is to flaunt what you got. Imagine wearing a net shirt with your beer belly hanging out—it won't get you a date, honey.

So as my mom has often said to me, "You have to suffer to be beautiful" and spring's new trends may have the most fashion-conscious man suffering—one way or another. So if you're daring read on, but remember: that well-made suit can still carry you through.

Some good, some very, very bad

Dress shoes with buckles are on

the forefront. Not quite Mary Janes but very close. This trend seems rather, well, girlish to me. Dress shoes—preferably polished—say a lot about a man, and a man wearing the kind of shoes I did in elementary school is not the kind of man I want to father my children. Also, loafers sans socks are hip—but really, we live in Edmonton, this trend is hardly practical. Also two-toned dress shoes add that extra bit of individuality.

As far as suits go, tan suits and suits with large patterns are in. Pinstripes are *de rigueur* but the stripes are more widely set than they were last season. Large square patterns are also hip but be sure to check the quality of the garment before purchasing. If your suit is of high quality, all the lines in the pattern must be matched at the seams. This is a dead tip-off as to whether or not your suit makes the grade. The most fashionable suit of the season is single-breasted and high-buttoned. Ties are subtle or monotone and preferably silk.

Now for clubwear, the key here is showing off the bod. Net shirts hit the mark, but if your body is even the least bit imperfect don't even attempt putting one on. Also hip on the scene are fitted synthetic shirts in pastels or with geometric designs. The key with these shirts is to leave your shirt tails untucked and the first

two—or three if you dare—buttons undone. This shirt looks best on the more lean but you don't have to be well-muscled to pull the look off. Also, the key to looking hot at the clubs is expressing your individuality, so maybe forget about the trends and do your own thing.

menswear

Photos: Darren Wolf
• Model: Blair from Mode • Styling: Ruben for SmashBox, Holt Renfrew • Suit: Hugo Boss at Holt Renfrew • Net shirt: Gian Slam



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Furniture need not match

Disparate pieces can bring together a room

By ALLYSON FLEMING

In this postmodern world, the trend in home furnishings has become less structured and sectional. Furnishings have become more and more eclectic.

Gone are the days when the family made the Friday-night trek to the basement of big department stores in search of the perfect, match-made-in-heaven sofa sectional with accompanying ottoman. This weekly equivalent to Sunday-afternoon tire kicking at local car dealerships was a ritual of middle class families in the 1970s—at least my family. Somehow or other, the old folk thought that creating functional, harmonious home decor would create the appearance of a functional Cleaverish type of family. The furnishings might have matched each other, but taste was definitely lacking. What we might call earth-tones today were represented in their most garish hues—brightness meant better. Florid oranges, jungle-like motifs and seasick greens did not create harmony—more like chaos.

It's good to mix and match

Fortunately, the '70s are over, the '80s were years of transition (and bad music and bad hair) and now, finally late in the



furnishings

Photos: J Alleyne • Kilm Scot sofa; Cottwood Gallery

1990s, we as consumers are realizing what college students have known all along—"disparate" and "incongruous" are not bad words. For the urban dweller with a modicum of cash, eclectic need not be cheap and trashy or reminiscent of college dorm rooms. Opportunities abound to create a funky interior without having it appear as you've bought into a trend. Baroque antiques (heavy and dark) mixed with chrome and glass tables or wood—side-by-side with steel or plastic—can create a haphazard look which shows you have some spontaneity in your outlook and are not bound by convention. The focus is on quality and mix: the more diverse, the better. Renewing your home's interior in an eclectic manner frees you to make spur-of-the-moment furnishing decisions—you are no longer stuck trying to find matching throw cushions or Afghans.

Visits to out-of-the-way shops or even your friend's basement can provide you with lots of decorating ideas. Make the most of your lighter side—don't be afraid to experiment. Remember, variety is the spice of life. ●

The shape of nails to come

BY AMY ROUGH

Fashion is still suffering the backlash of the heroin-chic phase. In order to obliterate any trace of that very messy look, spring fashion now dictates that "girly" is good. Pastels are back with a vengeance, frocks are filmy and nails have taken on new shapes and colors. Gone

are the short blunt nails in hues of metallic green, hard-ass blue and sickly bubonic black. The in colors are pink and violet. The new shape is longer and tapered.

Christine McKay, hairstylist and esthetician at Salon on Sixth, is certainly in the know when it comes to this spring's nails.

"[Nails are] getting a little bit longer," says McKay. "They were really short and really dark for the past while but they are getting a little bit longer with more glamor and elegance—in everything from nails to hair. They're softer, more feminine, glittery and shiny."

"They're still pretty flat across the top but the corners are more rounded—so they're not completely flat across the top... For the more daring people, they're

going for the really sharp pointed talons."

And what if you think pretty in pink doesn't really suit your image? Well, vampy colors like blood red and metallic burgundy still get a fashionable nod. But whether you choose to go girly or vampy remember this: green no longer makes the scene.

And all I can say is: "Thank God!" ●

esthetics

Photo: Darren Wolf • Model: Charlotte • Nail Polish: Lancome's Vernis Absolu in Violine



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Sunglasses a must for sunny skies



Trends tend to be more geometric

By AMY BOUGH

Soon the sun is going to shine again, and that means people will soon be investing in sunglasses. And it is an investment, considering that a lot of the lines around the eyes are prematurely caused by squinting—a major problem when spending your days outdoors.

Jeri-Ann Willis from the Visionary Opticians says a more geometric frame is the newest thing to hit the market.

"The technology now has caught up with the design influences and we're seeing a lot more angles, a lot more squares, a lot more detail," says Willis. "The hot thing of the season is shapes like diamonds, squares and [materials like] plastic and titanium."

"We are seeing more creative plastic fashions now than we have seen in the last 10 years. But we are also selling a lot of titanium—which is a metal. We can't keep titanium in stock. It is so popular because it is light but it has a high strength-to-weight ratio. So it is

very light but it very strong."

With everything comes a price

But being in the height of fashion isn't exactly simpatico with being cheap. If you want the hottest shades, you are going to have to part with the dough. For the Sunglasses pictured here, Willis estimates: "You're looking at anywhere around \$250 to \$400."

But Willis assures that the higher price is merited by the quality of the glasses.

"These are the leaders in design on a global level. They're also leaders of quality products when it comes to the quality of metal and plastic as well as the design. All the lenses we sell are 100 per cent UV [protected] and optically ground, so they have the best protection for your eyes under all conditions."

And what about tinting? Blue- and pink-tinted sunglasses were very hot last year.

"Tint selection is a very individual thing," says Willis. "We are finding that a lot of people are coming in with everyday glasses and are wanting to put in a light violet, light blue or light pink tint. As long as it is fairly light, it doesn't seem to bother most people. It is kind of a look; it gives

a little brightness and a little clarity."

Whatever your preference in design and tint, sunglasses are a must-have to protect the eyes from UV rays and to protect the fragile skin around the eyes from prematurely aging. So if you don't have a pair or have lost last year's, put sunglasses on the top of your shopping list.

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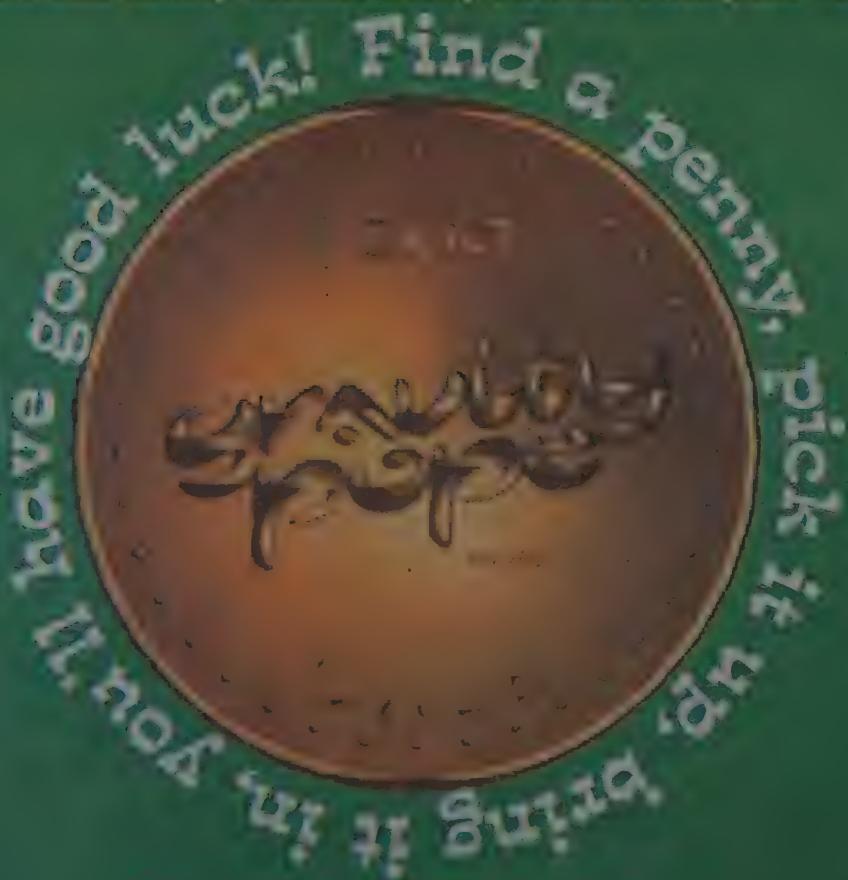
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By DAVID GOBEIL TAYLOR

At first glance, Feeding Like Butterflies doesn't seem like a formula for success—in fact, on paper at least, they seem pretty strange. Their instrumentation, music and lyrics are eclectic and esoteric. The six band members play 12 instruments between them, including flute, mandolin, recorder, accordion and cello. Their music is a diverse hybrid of rock, Latin, folk and world-beat influences—and their lyrics are rife with mythological references, stream-of-consciousness aesthetic, apocalyptic imagery and eastern philosophy.

But there's no denying that Feeding Like Butterflies has been successful. After its humble beginnings, the band has managed several cross-country tours on the university and festival circuits. In 1994, its first album, *John in His Earbassuit*, brought critical acclaim, awards and commercial success, reaching the Canadian top five in independent album sales. The band's video for "Mexicalli Mindbender" received about six months of play. And the band managed to attract producer George Blondheim, of Spirit of the West and Tom Cochrane fame, for its latest album, *Inside the Medicine Man*.

IT STARTED ON THE STREET

"Feeding Like Butterflies began as a busking act," says singer-songwriter/guitarist/flautist Jason Johnson. "I'd just done some traveling with a couple of friends in Nepal and around the Himalayas. I brought a guitar with me and wrote a bunch of stuff while I was out there. I'd just dabbled in music before that, but coming back I met up with another friend I knew from tree-planting [cellist Martin Kloppers] and we got together and did some busking. We wound up shortly after that putting together a bunch of music that I'd been working on and a producer just picked it up; it's one of those stories where someone listened to it and said, 'Hey, this is pretty good.'

"Our first album was very much a creative type of project, not mainstream at all. It was really fun to do. There's a lot of strange shit on that album, but that's what I was doing at the time—I don't make any excuses for it. It still sells a lot, and that's really encouraging."

The quality of that first recording combined with the uniqueness of the band and sheer circumstance allowed it to hook onto some big-profile tours, such as Crash Test Dummies, Spirit of the West and 54-40.

"We were really eager to get on the road and do a lot of touring," says Johnson. "We wouldn't have been able to do the whole university circuit out East by ourselves. This way, we were able to build up some audiences and we went back four times afterwards. The university crowd has been very kind to us, just like they've been kind to a lot of bands."

From there, Feeding Like Butterflies started to break into the festival circuit. "What a wonderful place to play music," says Johnson. "I honestly can't think of anything more fun than playing a festival. Canada, and especially Alberta, has some great festivals. It brings a different type of person—and the atmosphere is very accepting. You get to play a lot of the more dynamic stuff that you wouldn't be able to do in a lot of the cabarets. We have a very raucous, upbeat cabaret show, but it's nice to do some of the other stuff at the festivals and have it appreciated."

"I didn't know what to think of our popularity, and that was a good thing at the time. People listened to our music and didn't know where to classify it, but a lot of people found it interesting."

NOT TOTALLY A CELTIC THING

Feeding Like Butterflies' music is diverse, but it inexplicably keeps getting saddled with the description of a Celtic band.

COVER STORY

feed like a butterfly, sing like a bee

local band escape accidents. Get set for CD release



"I guess a lot of people pick up on that because of the mandolins," says Johnson. "We do some East Coast-flavored things; that's just because my family is mostly from the East Coast. I've got Super-8 tapes of me at four years old trying to play the jaw harp, with my relatives saying, 'Eh, me by, don't chip yet teeth!' It's definitely not a conscious thing that influences the music; there's just a little bit of that flavor that comes out in what we do, but it's very much an experimental rock with a little bit of folk flavor."

"But we also like to do a lot of atonal, Eastern things. Martin [Kloppers, the cellist] is so experimental; he does some of the strangest arrangements in the world."

Feeding Like Butterflies' popularity was also helped along by a memorable video for "Mexicalli Mindbender."

I wrote that song in Nepal," says Johnson. "I tried to write a song all on one string, but it didn't work out; I had to add three more chords later on. You see, there were only a couple strings left on the guitar and I was having a rough time because you can't buy guitar strings in Nepal."

The video features Johnson hanging out of a helicopter. It took the band three months to find a pilot who would agree to let Johnson risk life and limb; finally, the group convinced someone to fly and shoot the video in Canmore.

"The video did pretty well, so it gave us a lot to back our touring. It gave us a basis for the band in other places, which is hard to do in Canada. It's just so damn big. There's not that many people, but there's so much space."

DRAWING FROM MYTHOLOGY

Perhaps the strangest thing about Feeding Like Butterflies is Johnson's lyrics, which draw heavily on cross-cultural mythology.

"I like to deal heavily with archetypes," says Johnson. "I went on a kind of a kick right after high school on religion, studying mythology and what religion does to culture. So I ended up getting really hung up

on different archetypes and those prevalent symbols that are cross-cultural—and the whole magic of that phenomenon."

Sure, every major religion has a virgin/whore dichotomy, a flood myth, a story about a god taking the form of a man. But can you make a good song out of it? Obviously Johnson can: a good and a strange song.

"When you start playing with those cross-cultural archetypes, you inevitably end up getting a little strange because it really is such a paradoxical, strange occurrence. It's something nobody's really been able to explain. People look at the songs and think, 'Well, that's a little odd.' And it is odd, but not because I made it odd."

Even Johnson's non-archetypal, anecdotal songs are off the wall. Listen to his description of "Brenda B.," a song from the upcoming album: "It's a little story about a woman who has a tendency to wear a pall on her head. She's caught up in the idea that the world needs food; that if you don't have food you have nothing, you can't raise children, you can't do anything. So she wants to bake bread for the world and that's it. She would love to do all these other things, but she figures if she takes this pall off her head she'll get distracted from her ultimate purpose of breaking bread. The song's from the son's point of view about his psychotic mother, but she's wonderful and beautiful, as is the whole point of the song. Her hang-up is one of sympathy and a huge passion for doing something she feels is the right thing to do."

NEW DISC IS NO LESS STRANGE

So four years later, Feeding Like Butterflies is set to release its second full-length disc, *Inside the Medicine Man*. Has the band's approach become any less strange now?

"Well, no," says Johnson. "It's a little more sophisticated but it still has the quirkiness. The only thing that's really different is, it's just like anything you're doing for five years: you hopefully get a bit better at it. The amount of expression and the dynamics of the band have improved, just because of proficiency, time and practice. We were able to take those strange elements and thoughts

and place them a bit better."

The band got to spend eight months writing this album, a huge amount of time for which Johnson is glad. He's also glad he got to work with George Blondheim, who he met while recording the band's first album in 1994.

"[Blondheim] is kind of an odd guy too, because he crosses over between music and film quite regularly. He's done *Spirit of the West*'s and Tom Cochrane's symphony albums, so we had a good marriage, because our diverse instrumentation is something that he understands. He's a really creative guy. We got on the same mental level and had fun recording the disc."

One reason Feeding Like Butterflies spent so much time off writing the album is the difficulties of writing while you're on the road.

"It's hard when you're playing all the time; you don't realize that there's a lot of time you spend compiling this material, these thoughts," says Johnson. "You've got to get back to the whole Zen of getting in that mental state of writing things that aren't too jaded or too music industry-squashed. Those things happen, and you're crushed by being in the pressure of the music business and you lose some of the thought behind it."

"The reason people listen to music is inherently you're buying into the band's thought process. Audiences don't want to be on the road 24 hours a day in their minds."

ACCIDENTS HAPPEN... EVEN THE LIFE-THREATENING KIND

A lot of strange things keep happening to Feeding Like Butterflies. For instance, Johnson went on a chartered diving trip in the Caribbean... and his boat blew up. One Friday the 13th, Johnson was driving the band's bus on a snow-covered B.C. highway when he lost control. Nobody was wearing seatbelts, the bus flipped over... and the band members all walked away relatively unscathed. ("But they don't let me drive as much any more," says Johnson).

But the strangest occurrence has to be what happened to keyboardist/accordionist Todd Hamans last year. The police thought his car was abandoned, so they broke in and found a song list for *Inside the Medicine Man*, interpreting song titles like "Echoes of the Bombardiers" and "Killers" as a cryptic suicide note. Police broke into his apartment (he wasn't home) and called his friends, family and former employers.

"Todd had a lot of explaining to do after that," says Johnson. "He basically had to call everyone he ever knew and tell them he was alive."

ALL FOR ONE, ONE FOR ALL

Johnson credits a lot of the band's success to the camaraderie of its members. "The wonderful thing about this band is that these guys are so open-minded. Everybody likes the outdoors, so we all go rock-climbing whenever we can. When we plan a tour, we make sure we plan a lot of little side trips, holidays really. We play for four or five days, then we go camping and do something fun."

"It can get tough spending a lot of time with the same bunch of guys under stress; rifts inevitably develop. We're pretty fortunate that everybody gets along."

Johnson is aware of the danger of being a full-time musician: seeing the music as a job, instead of keeping the creative passion you started with. "It's something you have to work on consciously all the time. When music becomes too much of a job, then it's really difficult, especially when you're doing long tours."

"The whole professional circuit isn't something you do on the side. I'd like to become more immersed in it and just continue to do it. I love it. I have a great time as a musician."

And you know what? There's nothing strange about that at all.

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African troupe plays for charity

By DAVID GOBEIL TAYLOR

Most of the world's attention to the plight of those living in sub-Saharan Africa in the last quarter-century has gone to South Africa. Since the fall of Apartheid, however, awareness has grown about the racial strife, urbanization, deculturalization, famine and spread of AIDS throughout the region.

Black Umfolosi has done its part not only to raise this awareness but to counter the disturbing trends in its home country of Zimbabwe. The eight touring members of the group travel the world, presenting traditional song and dance of the Ndebele people of Matebeleland, calling themselves "Zimbabwe's answer to Ladysmith Black Mambazo."

"Black Umfolosi started in 1982, two years after Zimbabwe gained independence from the United Kingdom," says Thomeki Dube, a member of Black Umfolosi. "It was a means of reviving the fast-dying traditions of our people, who were abandoning their culture as they moved to the cities."

The group is named after a South African river, which in turn gave its name to a Zulu regiment that rebelled against Tshaka Zulu in the mid-19th century and

moved north into Zimbabwe to found Ndebele society. As Black Umfolosi grew, it began to diversify, encompassing the arts and culture of neighboring South Africa, Botswana, Zambia and other nations.

A split show

Black Umfolosi's show is made up of two halves, devoted to music and dance, respectively.

Their songs are in the *imbube* style, which began in Natal, South Africa. Lots of men abandoned their homelands and immigrated to South Africa to work in the diamond mines following the First World War; as a means of weekend entertainment, they developed elaborate vocal competitions.

"We encourage the audience to clap along with us," says Dube. "And we get the audience to sing. We like to involve the people in the concert, rather than just being artists on a stage."

The dance portion consists of traditional Zulu and gumboot dances. "We perform the Zulu dances in the full traditional outfit of a Zulu warrior, with skins and shields," says Dube. "No spears, though; they're very dangerous. We recreate the dance the warriors would perform for the king after a victory, lifting our legs high and pounding on the

floor in a show of strength."

Gumboot dance also started among South African diamond mine workers. Black Umfolosi perform these dances in the gear of these laborers and once again involve the audience, picking people to come up on stage and learn the dance.

A troupe with a cause

Black Umfolosi has been doing its part to better the lives of the people of Zimbabwe for over 15 years now, but in recent years it has taken on a quite ambitious project: the building of a cultural centre to teach administrative and technical skills to young performing artists and to support research into African music, dance, theatre and poetry. This is on top of the 900-member choir and the large-scale AIDS education project it supports.

"We're raising money for the construction of the centre," says Dube. "So we sell CDs and T-shirts at the concerts. We also want to give out as much information as possible on this project, which is vital to the preservation of traditional culture in Africa.

"We are peace messengers," he says. "We want to create a better environment for Africa and the world through the sharing of cultures and ideas."

Barra MacNeils take indie route

Band adds a dance
remix to Celtic
classic

By ALLYSON FLEMING

There is something about the lilt in a Nova Scotian accent that almost makes me wish I were from the East Coast instead of the West. My recent conversation with Lucy MacNeil, vocalist and multi-instrumentalist with the group the Barra MacNeils, reminded me that it is not only the Nova Scotia/Cape Breton accent that is endearing, but the warm, self-effacing sense of humor found in many small resource-based communities.

The band is on a whirlwind tour that will see it arrive in our fair city for a sold-out show at Festival Place in Sherwood Park Saturday night. The current tour in support of the band's recently released compilation disc, *Until Now*, has the musical siblings jetting across the country—a gig in Montreal on the 13th, Edmonton on the 14th and then five shows in B.C.—all before the 21st of the month. Celtic fans in Vancouver will be doubly lucky if they have a chance to catch both the Barra MacNeils and Spirit of the West performing on a St. Patrick's Day bill.

The Barra MacNeils are not strangers to the Canadian music scene. The four-time East Coast Music Award winners have released six critically acclaimed albums since 1986, including the

Polydor release *Closer to Paradise* which was certified gold within months of its release. The recently released *Until Now* serves as a platform for all of their best-loved songs.

Regaining creative control

The musical family has never strayed far from its roots, however. *Until Now*, the first release on the band's own label—Celtic Aire Records—has permitted it to take more control over its sound and emphasizes a return to instrumental and vocal harmonies.

"We're really happy with where our music is now," commented MacNeil. "People have always said that they liked us better live than on our recordings so we're trying to bring the energy from our shows into the recording studio with us. We're having a lot more fun onstage now and I think people recognize that. Our live shows are pretty hot. We're bidding our time right now and hope to have a new album out in the summer or early fall. This album is perfect for people who haven't got our other records."

In addition to forming their own label, the Barra MacNeils are now more involved in the creative process—they are writing together and this spirit of interdependence has resulted in a little bit of everyone being represented in their songs.

The past year has been a busy one for the group—and MacNeil sees no slowing down in

the near future.

Remixing a Gaelic standard

"We've done a lot of performing and a lot of national media over the past year. We just did *Open Mike* with Mike Bullard and the *Rita MacNeil Celtic Special* for CBC. We also recorded a song with the Chieftains that will appear on their upcoming album celebrating the music of Cape Breton—we've been busy."

The new remake of the traditional "Mouth Music" is an added bonus on the already pleasurable CD. Released as a single, "Mouth Music" is derived from ancient Gaelic—and is really, according to MacNeil, "rhythmic nonsense."

"Women in the outer Hebrides—Barra actually, where we're from—would use their voices to mimic the pipes and other instruments. Some of it makes sense, but generally it's a collection of percussive syllables that make you wanna dance. It's very intricate and quite hard to do."

The drum track added to "Mouth Music '97" could see it become one of the remixed dance hits of '98—it is catchy, infectious and, honestly, makes you want to dance.

The show at Festival Place is sure to be a highlight of the spring concert season—you can be sure if it's cold outside, it'll be smokin' inside.

Concluded MacNeil: "We have some first cousins in and around Edmonton, it's hard for them to get back to the Island, so we bring the music to them."

world beat

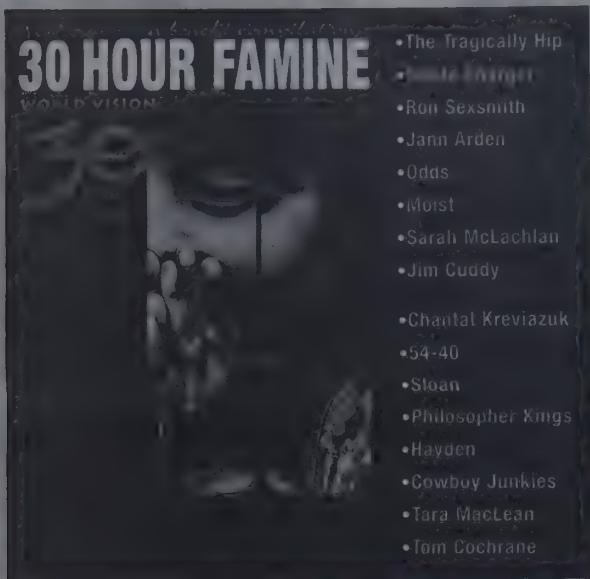
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THE ARTS



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Mary Kelly is an outstanding artist and one of the world's most eloquent feminist theorists. The exhibition, curated by Judith Mastai, examines the work from 1970 - 75, a formative and influential time when Kelly saw political engagement and social action as an inherent part of being an artist.

Also Showing

Titian and Liciano

This exhibition presents two Italian Renaissance portraits dating from the first half of the 16th century.

Looks Like

Alberta artists address abstraction as a process



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FCA to become defunct

Arts organization shies away from elitism in Library show

By DANIELLE ZYP

Remember the Group of Seven? Those great pioneers of Canadian art gave the Federation of Canadian Artists an auspicious beginning.

The FCA was formed in Kingston, Ont. in 1941 with members like A.Y. Jackson and Arthur Lismer. An Edmonton chapter began with well-known local artists like H.G. Glyde and Margaret Chappelle. Over the years, the group has disbanded and reformed—and it looks like once again the Edmonton chapter of the FCA will be defunct.

"It was almost unanimous: we voted 80 to three in favor of not joining as a chapter," says Elizabeth Hibbs, president of the Edmonton FCA.

The problem seems to come down to money; it's just too expensive for some members. But the almost 200-strong group will remain together under a new as-yet-to-be-determined name and members can still join the FCA (with chapters in British Columbia and Calgary) on an individual basis.

The current FCA exhibition, at the Stanley A. Milner Library, will probably be the last under that title. The display in the lower level Foyer Gallery features some solid representational work.

Mostly watercolor on paper, you will see charming landscapes—some with soft sunset hues—sweet portraits of children and many close-up views of flowers. Technically proficient and pleasant to look at, but nothing really challenging. One notable exception that faintly harkens back to the Group of Seven is "Dome Glacier, Columbia Ice-fields" done in oil by Linda Wadley. There appears to be some dialogue between the artist and

her subject as she paints the mountain scene with a lively brushstroke and a varied palette.

Not the cream of the crop

According to Hibbs, this exhibition (called *Modes of Expression*) is not the very best that the Edmonton FCA has to offer.

There will be a display of works by the top-level members sometime in August under the new name. However, an important part of the mandate for the Edmonton FCA is to encourage

all of its members equally. It is laudable for this group to foster up-and-coming artists without succumbing to elitism; though, this attitude has caused some problems. That is just one of the Edmonton FCA's differences with the B.C. chapter, which only seems to promote the cream of the crop.

"We've really stressed teaching all the artists to become better artists no matter what level they're at. We provide critiques and workshops and a mentorship program," explains Hibbs.

Past president Carol Hama Chang adds: "A novice can come in and meet with some of the better-known artists and get some tips on how to approach a gallery or how to do a special technique."

Frank Haddock, Lynn Malin and Denis Gauthier are just a few of the people who have come in to teach, demonstrate and talk to the membership.

According to Hibbs: "For somebody to join, they don't even have to be a painter. They can still join our group as a support, they aren't allowed to enter shows but they can come to everything else."

If you want to become a member, the FCA meets the second Monday of every month at the Laurier Heights Baptist Church, 8511-142 St. from 7:30 p.m. to 10 p.m. For more information, call 489-2244.

visual arts

PREVIEW

- Modes of Expression
- Stanley A. Milner Library • Daily

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THE ARTS

Just in time for St. Paddy's Day

O'Casey's Shadow of a Gunman captures the Irish Spirit

By AUDREY WEBB

Joseph Mongey, artistic director of Wilde Geese Theatre, is damned proud he's Irish—and is always pleased to enlighten those of us who only wish we were about the customs of his homeland.

Mongey writes about one quaint Irish phrase in his latest press release for his theatre company.

"For over 350 years it has been the custom for the Irish to refer to those who have been forced to seek their fortune overseas as the Wild Geese, as there was always hope, that like the geese for whom they were named, they would ultimately return."

Although the Dublin-born Mongey has no current plans to fly back across the pond, he is making a return of sorts to his

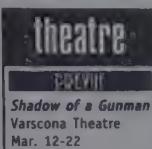
native land.

At age 17, Mongey appeared in the "smallest part" in a Sean O'Casey play, *Shadow of a*

Gunman.

"I thought I knew everything about this play," chortles Mongey. "When you're 17, you know so much."

Mongey is presenting himself with the opportunity to prove how much he has learned over the past 36 years by presenting *Shadow of a Gunman* to Edmonton audiences.



It saved an Irish theatre

Wilde Geese Theatre is committed to producing plays by Oscar Wilde and his contemporaries. *Shadow of a Gunman* was the first of O'Casey's plays, produced in 1923 at Dublin's Abbey Theatre.

The popularity of his work is credited with saving that theatre from extinction.

O'Casey, who grew up in an impoverished family, accurately captured the realities of Irish urban life with an earthy poetic language. Active in both the Irish labor and language movement, O'Casey spoke to his fellow countrymen in a way more scholarly playwrights could not.

Shadow of a Gunman tells the tale of Minnie Powell, an ambitious young woman, who meets a quiet and introspective poet.

"His quiet demeanor creates an illusion of mystery. All the people want to get a glimpse of him. He's a little bit like the Peter Sellers character in *Being There*," describes Mongey.

Minnie hopes the poet will be the vehicle she needs to take her out of the tenements, but is disappointed to find she has over-romanticized the man, who may have a way with words but is not a man of action.

Mongey feels the play vividly portrays the "effect that military violence has on marginal people living in a tenement building." Although the long-standing political struggles with the British continue in Ireland today, Mongey asserts the play is about peace.

Mongey is making his own efforts to demonstrate how well the Irish get along with the rest of the community by including other local businesses and artists in his production. The latest CD of Terry McDade, a traditional Celtic harpist, will serve as the play's soundscape. Packrat Louie's Kitchen and Bar will be offering a dinner and theatre package throughout the run of the show. The Canadian Cancer Society will benefit from the work of Wilde Geese, as a percentage of the box office take will be donated to that organization.

A British woman in a man's army

Dr. Barry fooled the military for 40 years

By AUDREY WEBB

In the early 1980s, British pop star Boy George attempted to bend our perceptions about male/female identity by wearing make-up and dressing androgynously. While he seemed like a renegade at the time, little did we realize it was all old hat.

In the early 1800s, a British doctor named Marian Barry disguised herself as a man to join the British army. Not much is known about the true life of the woman who called herself Dr. James Barry for 40 years. The secret was kept from all but a few select individuals and, to the best of knowledge, she kept no personal diary to provide insight on what the experience was like.

Tiger's Heart, a play written by former Edmontonian Kit Brennan, melds what little is known about Barry with fictional events, creat-

ing a piece director Vern Thiessen says "moves like lightning."

While it may seem unreasonable to believe a woman could pass herself off so successfully as a man for such an incredibly long time, Thiessen feels Barry's success was due in part to the age in which she lived.

"In the context of the time period, passing yourself off as a man wasn't all that difficult," he claims. Because all women wore dresses or long skirts at that point, putting on a pair of pants was all that was really required, suggests Thiessen.

No reason for method acting

Instead of taking actor Heidi Taylor (who plays Marian/James) through discoveries of how best to act like a man, Thiessen took a different approach with the demanding lead role.

"We have spent a lot of time discussing the public and private sides of this character and have left the male/female thing alone. It's more like a Shakespeare's *Comedy of Errors* approach, rather

than going to the land of method acting," says Thiessen.

Tiger's Heart begins with Dr. Barry's arrival in South Africa in the 1820s, examines her struggles with sexual and racial politics there during a three-year time span and then "shuttles us forward in time about 20 years," explains Thiessen.

In the director's mind, the play is less about the state of affairs between men and women than it is about the struggles we all encounter when attempting to achieve goals.

"The play is about how we all are hunting for something in our lives, which is different than searching for something. With hunting, there's always a kill at the end, there's always a sacrifice. How do we achieve what we are looking for and what do we have to sacrifice to get those things?"

The production tackles some serious issues, but contains plenty of fun as well, says Thiessen, referring in particular to a scene where Marian/James is seduced by a man who thinks she really is a man.

Boy George, eat your heart out.

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"Movies Worth Watching"

The Exorcist

Saturday, 9:00 p.m.

Commentary by: Jacques Benoit,
Instructor/Course Developer,
Athabasca University & Grant
MacEwan Community College

For years, people have been writing and theorizing about the death of God and the disappearance of Heaven. It is only lately that we are starting to get books about the death of Satan and the disappearance of Hell. I don't think it's going to last, simply because we still have writers out there, like Anne Rice and Stephen King, taking advantage of our latent fears about these religiously-based horrors. Take a novel like William Peter Blatty's *The Exorcist*. When it first came out, it caused a sensation on its own—but when the movie came out some of the audience members were dropping in the aisles and being dragged out on stretchers.

What many horror movies do is slash first and ask questions later. This movie doesn't work exactly like your typical "slasher" or "shocker." It's not a slasher movie in that there aren't lots of teenagers running around—shortly after having sex—being cut down by a maniac. It's not a shocker because we have long periods in this movie where the tension is gradually built up. *The Exorcist* is what I would call a disturbing horror movie, especially if you are Catholic or have any religious persuasion. There is tension that begins in the first part of the movie, in Northern Iraq, with Max Von Sydow. The archeologists are wandering around and we hear hammers ringing. There are dogs fighting, the wind whipping and the clock stops at one point. This is part of the typical strategy of a good horror movie—things building up gradually. The effects are delayed and downplayed—like the rats we hear in the attic—then sprung on the viewer.

Horror stories usually capitalize on current societal fears. For example, there has been an increase in horror in movies as we approach the end of the millennium. There may be a connection there. Also, we have a movie about a single mom, an only child and an uncaring father—more and more common in society now with the fractured family. We also have the rebellious youth of the '60s and '70s—again, the kind of thing we see in this movie. Once we put all of these things together we realize there is something else going on at the same time. These fears are very conservative. There is a sense of things falling apart—very common in horror movies.

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CHECK IT OUT ON PAGE 53 !!!

THE ARTS

Dumas work adapted for family show

The Three Musketeers brighten up Paris hospital

By AUDREY WEBB

Wether or not you have ever read the novel *The Three Musketeers*, you probably are aware of the quote "All for one, and one for all!" comes from that work. The catchy image of debonair swashbucklers dressed in feathered caps and puffy shirts lives in our collective reference bank.

The Three Musketeers are now accepted as part of our culture and vocabulary. We don't question why the musketeers carry swords instead of muskets any more than we question the origin of the word "swashbuckler."

A few facts, then, for those who may suddenly become inquisitive. The book was written by French author Alexandre Dumas *père* in 1844. The first of his three books about the Three Musketeers was based on some details of the life of King Louis XIII, who ascended to the throne at the age of eight in 1610. The monarch's trio of loyal servants join forces with D'Artagnan to combat the king's enemies, particularly the soldiers of Cardinal Richelieu.

Local actor/playwright Robert Clinton recently read the novel for the first time. Although Clinton confesses his taste in reading

material usually leans toward non-fiction, he admits he was swept away by the "sense of adventure and the sharing of adventure" that Dumas captured in his novel.

While *The Three Musketeers* has provided pure escapism for generations of readers, Clinton had a purpose in picking up the novel. He was researching the text after having been commissioned to write the script *One For All* for Stage Polaris.

The concept behind *One For All* was created by Susan M. Woywitka, who shared with Clinton some interesting details of Dumas's life.

Want to feel better? Read a book!

"Dumas would give away his books to hospitals," relates Clinton. "He believed that once spirits were up, healing would be easier."

As this notion is similar to Woywitka's belief about the powers of

theatre, she decided Dumas's work would be a perfect launching pad for a Stage Polaris production. She developed a storyline for *One For All*, to which Clinton provided the text.

One For All takes place in a 19th-century Parisian hospital, where a young chimney sweep named Guillaume has been pronounced a terminal case. Several other older patients assist Guillaumé, who takes refuge in his imagination, to re-enact the story of *The Three Musketeers*. During the process, the patients learn about the extents of their own capabilities.

Although Clinton's play is not an adaptation of *The Three Musketeers*, he promises his has retained much of the flavor of that work. The theme of *One For All* will appeal to adults, while featuring enough sword play (choreographed by Paul Gelineau) to forever banish the *Mighty Morphin Power Rangers* from any child's mind, which Clinton hopes will make this play one for all the family.

Ghost descends on 109

Old Morgue location provides eerie backdrop

By DAVID DICENZO

The Epiphany Theatre's production of *The Ghost Sonata* will undoubtedly have an eerie feel not only because of the play's dark subject matter, but also because of the location. A new adaptation of the turn-of-the-century play, originally written by August Strindberg, will be unveiled at 109 Disco-

claiming the boy's father had swindled him. The student had heard the story the other way around, but is convinced the old man is truthful.

A bleak fairy tale

The old man instructs the student to attend an opera where he will meet a girl. As the play progresses, it becomes evident the old man holds a dark secret and has ulterior motives in his instructions. Pasieka said that Strindberg's message in *The Ghost Sonata* is that it does not really matter what we do in our lives because essentially, we are doomed.

"He was trying to set up a fairy tale but twists it around," said Pasieka. "Strindberg was fascinated with the idea of original sin."

Pasieka said the writer lived as a recluse and suffered from many personal conflicts. One of those conflicts was the pursuit of goodness, something that Strindberg was unsuccessful at achieving.

The Epiphany production is a slightly scaled-down version of *The Ghost Sonata*. In Strindberg's piece, there were about 20 characters and only 10 of them had lines. Pasieka believed the additional characters were strictly for effect and not necessary in his adaptation. In all, he has five actors for the 10 speaking roles.

"I just felt I had to chop some of them out," said Pasieka. The smaller cast will give the play a slightly different feel to what Strindberg tried to capture back in his day.

"He wanted his audience to feel that they had just viewed a painting or listened to a piece of music," added Pasieka. "I wanted to make it a little more linear."

This is the Epiphany Theatre's third play since it began operation in 1996. The two prior productions were a musical revue titled *Marry Me A Little* (June, 1996) and a concert of the musical *Chess* (June, 1997).

THE ARTS

Police report a red herring?

Two companies collaborate on Possible Worlds

By ARAXI ARSLANIAN

The police report is clear. A male body has been located by police in an apartment. No sign of forced entry, no sign of robbery. Face down, top of skull severed and the brain removed.

Ew.

But fascinating.

Initial perusal of the document hints at local law-enforcement leak, but how many roving theatre reviewers get the scoop on murders? You'd be right if you guessed less than 10. No, Gentle Readers. The homicide report, Zip-Loc bag full of brain matter and cast list make up one of the snazziest press releases in recent memory. It's all a clever ruse to promote *Possible Worlds*, set to open at the Arts Barns. The play marks the inaugural production of Quantum Theatre, a collaboration between Direct Call Productions (*Never Swim Alone*) and 6 Floor Players (*The Woolgatherer*). Another first? This is Fringe mega-man Dave Cheoros's first Edmonton-based directing project.

One might wonder if Cheoros found his Muse more pliable in our theatre-saturated burg?

"Exactly."

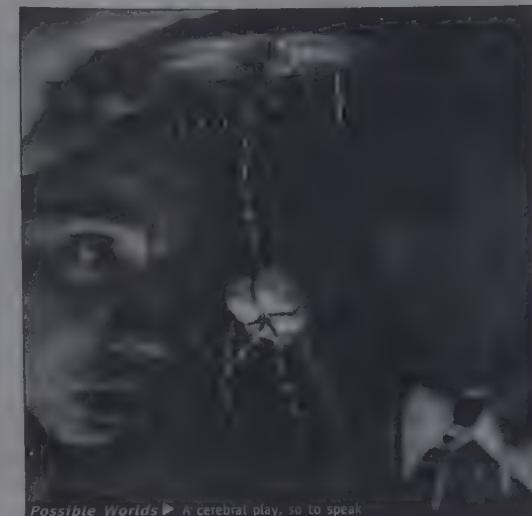
I can't really use that quote, David. The point was to coax you into a wittily-crafted, longer answer.

"Well, it's colder. It is, if anything, easier. We're working from a text from John Mighton," says Cheoros. "It's a delightful mix of film noir with an *X-Files* quality and a beautiful romance story. All in 90 minutes."

Two plots are better than one

Joyce (Pat Darbasic) and George (Troy O'Donnell) are two happy-go-lucky singles looking for love in all the wrong places. Meanwhile, back at the ranch, Detective Berkley (Heather D. Swain), a sassy Williams (Iain Box) and young Penfield (Matthew Brennan) are investigating a series of bizarre murders.

Er, okay. This is just my opinion, I think you have two plays here. A *Singles* thing and



Possible Worlds ▶ A cerebral play, so to speak

a *Silence of the Lambs* thing... I don't see what one would have to do with the other.

"One of the ideas that gets played with in this play is just that," he explains. "There are two plot threads. Detectives investigating a series of bizarre murders and a man and woman getting together in different ways. John Mighton's text deals with true love, blood, sex..."

"It's a dime-store detective novel at its lowest," adds Box. "Some quantum physics. It's some pretty major stuff in 90 minutes."

"And there are toys. The script does do a fair bit of teasing," chimes O'Donnell. "Not to alarm anyone who would read this. It [quantum physics] is very gently presented."

"You'll see hockey pads used in ways you've never seen before," Cheoros quips.

OK, now I'm totally confused. Is this a murder mystery or what?

"The stories move along and weave well enough. I love plays that people feel compelled to talk about and drink coffee afterwards. What's magical about a play is that people feel they have to do some talking and digesting afterwards."

In other words, prepare yourself for 90 minutes of full-throttle theatre.

"John Mighton tends to write very short pieces, but they're incredibly dense. I think if this was three hours long, my head would explode."

Ew.

But fascinating.

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U.S. Marshals copies *The Fugitive* formula... badly

New chase movie is entertaining, but not really good

By RUSSELL MULVEY

This is not a bad film. This is not a good film. *U.S. Marshals* is a film that sort of falls into a, I dunno, call it a grey area. I cannot recommend the film, but I have to admit that I was entertained for almost the entire two hours or so I was watching it. The direction is competent. The acting is competent. The script sucks but, in a flagellating sort of way, it is also competent.

U.S. Marshals chronicles the continuing adventures of U.S. Deputy marshal Sam Gerard, played by Tommy Lee Jones. And it's just that; the continuing adventures. It is not, in any proper sense, a sequel to *The Fugitive*, the film that starred Harrison Ford and Tommy Lee Jones. This time out, the fugitive is played by Wesley Snipes (*Jungle Fever*) and he is not a doctor trying to find justice but a CIA assassin who wants revenge. He also wants justice but, really, it seems incidental. Sheridan is the name of the Snipes character and he is one of those standard-issue types of characters—a former Special Forces guy recruited for CIA covert-operations work—the same sort of character who appears in an average of three films a year. Snipes, to his credit, does give

Sheridan a physicality, a strength of presence that one might expect in a soldier who is in top physical shape and trained to kill with just about anything that comes to hand (including his hands).

But Snipes's ability as a physical actor and Jones's believability as an expert man-hunter and leader of men is not enough to make this a good film. One of the things that made *The Fugitive* a good film was the fact that the Harrison Ford character was a doctor with no expertise in evading the law. Watching him outwit the marshals was what made the film worthwhile.

Now I suspect that the original idea might have been to up the ante, to give the marshals (and Sam Gerard) a fugitive who would give them a better run for their money. But that is exactly what does not happen. The highly-trained assassin does not do any better than the not-at-all trained physician.

Hey, this a lot like the first film

The other problem with this film is it follows almost scene-by-scene the events in the first film. Sheridan is caught, sent to jail, escapes in a plane wreck (rather than a train wreck), runs through a swamp rather than a forest and makes his way to New York rather than Chicago. And nothing in this entire sequence of events comes close to what happened in *The*



Tommy Lee Jones ► *U.S. Marshals* (1998)

Fugitive. Director Stuart Baird seems to have literally used *The Fugitive* as a template for *U.S. Marshals*. A curious thing, considering that his one previous film, *Executive Decision*, actually had some originality to it.

Admittedly, there is one difference but it is in the characters rather than the scenes. Robert Downey Jr. (*Chaplin*) plays a spy named Royce, who is foisted upon Gerard's team of marshals. This movie was being made during Downey's recent problems with drugs and the law. I don't know what sort of drugs he was on, but my guess—based on his acting in this film—was lots and lots of Valium.

Given all these problems, I'm not sure why I was entertained. A large part of it has to do with the sheer ability and watchability of the actors involved. And if you're in the right state of mind there is something entertaining about knowing what is going to happen.

Still, this is not a good movie. If it were a made-for-TV movie pilot (which is what it feels like) I would probably watch the shows that came after. On the other hand, if I had to pay money to see this, I would be very annoyed.

McMurtry rides again with prequel

By AMY HOUGH

CONSIDERED the precursor to Larry McMurtry's *Lonesome Dove*, *Dead Man's Walk* details the lives of young Woodrow Call (Jonny Lee Miller; *Trainspotting*) and young Augustus McCrae's (David Arquette; *Scream*) early adventures with the Texas Rangers.

Like in all McMurtry tales, a psychotic Indian will plague the duo as they struggle to survive in the Wild West. In this saga the young men must face Buffalo Hump, a brutal Comanche determined to stop the white man from invading his land.

No one can spin a western tale like McMurtry. The first time I saw *Lonesome Dove* I was enraptured—I still consider it the best western ever made (yes, I have seen *The Magnificent Seven*, *The Good, The Bad and The Ugly* and *Fistful Of Dollars*).

McMurtry always tells a hard tale of how the west was won—or rather stolen. It is never quite clear whether the Indians are the bad guys—the Texas Rangers are equally loathsome. The characters are rarely honorable or smart, but they are tough and never say die. McMurtry also plays with the viewer's emotions by killing off an equal number of nice guys

to evil guys.

Although perhaps not as stellar as *Lonesome Dove*, *Dead Man's Walk* is still gripping. Trust me, it will get to you either through its brutality or through the display of heart-rending courage from a few good men.

Good westerns are few and far between these days. In fact, all the good westerns nowadays have come from McMurtry.

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Tuesday, March 10	Wednesday, March 11	Thursday, March 12	Friday, March 13	Saturday, March 14
	INDUSTRY SEMINARS <i>A Conversation with Bruce McDonald</i> 9:00 coffee 9:30 - 11:30 am Delta Centre Suite Hotel \$25/15 Co-op members	INDUSTRY SEMINARS <i>Champagne Dreams - Beer Budget</i> 9:00 coffee 9:30 - 11:30 am Delta Centre Suite Hotel \$25/15 Co-op members	INDUSTRY SEMINARS <i>Straight Talk from Straight Up</i> 9:00 coffee 9:30 - 11:30 am Delta Centre Suite Hotel \$25/15 Co-op members	INDUSTRY SEMINARS <i>Direct Results</i> 9:00 coffee 9:30 - 11:30 am Delta Centre Suite Hotel \$25/15 Co-op members
GLOBAL HEROES <i>Opening Night</i> <i>The Rogers' Cable Drama Prize</i> <i>An Ambiguous Report About the End of the World</i> - Czech Republic Garnier Theatre 8712-109 Street • 7:30 pm Reception to follow Power Plant University of Alberta \$15/10 Co-op members, Seniors/Students	CANADIAN SHORT DRAMAS <i>Declarations of Independents</i> 1:00 - 4:00 pm Eaton Centre Cinemas, #4 10200 - 102 Ave All seats \$6.00	CANADIAN SHORT DRAMAS <i>Declarations of Independents</i> 1:00 - 4:00 pm Eaton Centre Cinemas, #4 10200 - 102 Ave All seats \$6.00	CANADIAN SHORT DRAMAS <i>Declarations of Independents</i> 1:00 - 4:00 pm Eaton Centre Cinemas, #4 10200 - 102 Ave All seats \$6.00	CANADIAN SHORT DRAMAS <i>Declarations of Independents</i> 1:00 - 4:00 pm Eaton Centre Cinemas, #4 10200 - 102 Ave All seats \$6.00
GLOBAL HEROES <i>The Alley - Drama Prize</i> <i>StateMates - Drama Prize</i> <i>Junk Mail - Norway</i> Eaton Centre Cinemas, #4 7:30 pm Reception to follow Pavilion Café and Bar 10180 - 101 Street \$10/8 Co-op members, Seniors/Students	GLOBAL HEROES <i>Lara's Light</i> <i>Drama Prize</i> <i>The Duo - India</i> Eaton Centre Cinemas, #4 7:30 pm Reception to follow Pavilion Café and Bar 10180 - 101 Street \$10/8 Co-op members, Seniors/Students	GLOBAL HEROES <i>The Chicken Tree</i> <i>Drama Prize</i> <i>Journey on the Hour Hand - Turkey</i> Eaton Centre Cinemas, #4 7:30 pm Reception to follow Pavilion Café and Bar 10180 - 101 Street \$10/8 Co-op members, Seniors/Students	GLOBAL HEROES <i>Game Seven</i> <i>Drama Prize</i> <i>Kitchen Party - Canada</i> Eaton Centre Cinemas, #4 7:30 pm Reception to follow Pavilion Café and Bar 10180 - 101 Street \$10/8 Co-op members, Seniors/Students	GLOBAL HEROES <i>Game Seven</i> <i>Drama Prize</i> <i>Kitchen Party - Canada</i> Garnier Theatre 8712-109 Street 7:30 pm Reception to follow Side-track Café 10333 - 112 Street \$15/10 Co-op members, Seniors/Students

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FILM

Taking a sip of Canadian film with *Hero Soup*

An overview of the Metro's short film fest

By DAVID DICENZO

Vue film writer David DiCenzo viewed hours of video to prepare our readers for the *Hero Soup* component of the Local Heroes International Screen Festival. Over two nights, Metro Cinema will screen a variety of short films from across our Home and Native Land...



Rapture Dir. by Gordon Wilding (Winnipeg)

Wilding's *Rapture* is eight minutes of unbridled perversity that will always live with you. It portrays a deeply warped man who makes the characters in the usual Hollywood serial-killer schlock seem normal. Essentially a silent film, *Rapture* uses interesting sound techniques and close-ups to produce mood and feeling. Wilding's debut film is one I want to recommend for its artistic value but the disturbing subject matter makes me apprehensive.

Busk Dir. by Paula Tiberius (Toronto)

A great short comedy about a white French-Canadian rapper (Eric Marier) trying to make it in his T.O. 'hood. The problem is, all the "brothas" give no props because... well... he's terrible. The rapper fails to realize that a successful busker needs talent. From his stylistically-challenged wardrobe to his weird bilingual lyrics ("Mon dieu chocolate, sweet, sweet potato"), the film is a hilarious five-minute trip. The character is one of those guys you wish wouldn't try so hard.

Memoirs of a Western Newspaperman Dir. by Mark Wolfe (Calgary)

A dramatic adaptation of a story by renowned Calgary journalist Fred

Kennedy. The film, set in the '20s, recounts Kennedy's first visit to city hall as a reporter for the *Calgary Alberton*. There he sees the brash Chief Buffalo Child Long Lance, who has his own plans for the mayor's office. The dialogue is a bit weak but the movie has a great look, successfully capturing an old-time feel with the use of Film Look. The '20s tunes in the background add to the authenticity.

Ministry Dir. by Ines Buchli (Toronto)

A film on how deceit affects the lives of three sisters. Dressed as nuns, Andrea and Terriscan the obituaries and approach bereaved seniors seeking cash for their "Ministry" while older sister Laurie is at work. Terri takes the role beyond reality and actually believes she is doing the work of God. The film shows the fine line between deception and faith. Buchli's short is a commentary on the dangerous role religion can play in society. Interesting topic, but *Ministry* lacks style.

The Devil and Ms. Jones Dir. by Kathleen Terrio (Toronto)

Marilyn Chambers fans will be disappointed, but everyone else will appreciate the comical look at the rigors of the working woman. Wilma has dreams to be a writer but is stuck in a crap job where her bimbo co-worker gets all the respect for doing nothing. A visit from a shapely Satan gives Wilma a temporary taste of the good life. But is it worth her soul? Funny tale with groovy tunes from decades past.

Beaver Fever Dir. by Chris Poschun (Toronto)

A fake documentary about a maple syrup farmer who has big beaver troubles (c'mon now!). Bud Sweety ends up being the country's most hated dude for his "beavercide" mentality, no matter how inaccurately he is portrayed. Satirical portrayals of many Canadian groups abound, including hoser farmers, lame bureaucrats, Toronto socialites, old-time trappers and Harris-

esque politicians. Poschun may or may not like living in Canada but he sure as hell has stuff to say about how we do things. Hilarious shit!

interstate love story Dir. by Ruba Nadda (Toronto)

Super-short black-and-white flick depicting a couple embroiled in a fight on the side of the road. Shows typical roles as the male mumbles then shouts obscenities and the female cries then flees the scene. The cause? Probably an extra-curricular tryst. Nadda produces some neat shots with close-ups and diverse camera angles. There are only two lines... but I guess that's OK.

do nothing Dir. by Ruba Nadda (Toronto)

A 12-year-old girl of Middle Eastern descent stands on a Toronto street corner and asks passersby if they think she is beautiful. Again, Nadda utilizes the textures of black and white and close-ups to create a good visual. *do nothing* is a touch weird, commenting on a young girl's attempts to be accepted by males. The added twist is her ethnicity, which apparently makes her even more paranoid about her beauty.

The Fence Dir. by James Beatrice Morrison (Calgary)

A narrator discusses a fence on the side of the road. He reflects on the people who lived behind it. They are gone and he realizes he too will suffer the same fate. Filmed on 16 mm optical sound, *The Fence* looks just like the old home movie in your closet.

Big Deal Dir. by Melinda McCracken (Winnipeg)

This short depicts a young woman going to the mall to buy a CD, but finding out she doesn't have the dough to cover it. The mall turns into a cathedral and she grabs the remainder of a coin from a fountain. The bottom line is unclear, but it probably has to do with the present-day mall being an unfortunate place of worship for young people. The CD she wants is from Tracey Bonham, so you know the chick has inner demons anyway.

Slightly Paranoid Dir. by Sue Riedle (Toronto)

In *Slightly Paranoid*, a woman with a secret walks into a bar and soon thereafter, a strange smell permeates the air. The odor is mistakenly interpreted by a number of individuals. Riedle comments on how people adapt their different paranoia to an ambiguous situation. The story is good but apparently it's a comedy. I think I missed something.

Sonata Dir. by Denise Blinn (Toronto)

A true short gem which blends classical music and poignant stories of romance. Broken into three parts, *Sonata* is a solid film with believable performances from those who experience the emotions of love. The first part delves into betrayal with an allegro in the background. In the second, an artist suffers the pain of love lost while an emotional andante plays on. A cellist is the centre of the third part as she places a personal ad which triggers an assortment of humorous blind dates. *Sonata* displays huge creativity, originality—and it looks good, too.

Hide and Seek Dir. by Robin Taylor (Toronto)

The film revolves around a criminal and a cop, both wounded, confronting each other and deciding whether to shoot or live. *Hide and Seek* has intense performances and a good overall look but the story just doesn't wash. Chances are at least one of the two gun-toters would fire instantly. And their "life threatening" wounds are in a shoulder and a thigh. Make them a little closer to home and the story becomes that much more believable. Good *Reservoir Dogs*-kinda ending, though!

Gerald the Genie Dir. by Patrick Lowe (Winnipeg)

The only animated short in the lot, *Gerald the Genie* showcases a plump cartoon character who, when faced with comments, transforms into a number of different shapes. Eventually, Gerald realizes that he needs to be himself regardless of what people

say. A great message film for kids and adults alike. I just wish the legion of North America's skate punks would watch it and learn a lesson. Lowe drew over 1,600 animations for a film he began about 10 years ago. Thumbs up for perseverance, man.

The Worst Date of My Life Dir. by Andrew Kaufman (Halifax)

A unique look at a sorry gas station attendant and the progression of his night while on a blind date. Neil McNeil has the "L" tattooed on his forehead and his idiotic behavior is comedically documented as he looks on. Kaufman films the story in a very original way—through security cameras at a gas station, a bank machine, an art gallery and so on. Not exactly a Scorsese-like cinematography effort but *The Worst Date of My Life* is well-written and shot in a creative manner.

Nancy Boy Versus Manly Woman Dir. by Erwin Abesamis

In a word... bizarre! Really hilarious short about faggy German illustrator Karl, who conjures up warped ideas for a comic book. His neuroses about women and hankering for rubber gloves only touch on his many perversions. The film uses that overdubbing technique à la Jackie Chan—and it works well. The Nazi imagery, weird sexual overtones and colorful landscape all blend superbly to make a funny short regardless of whether or not you have a clue as to what's going on.

Anonymous Dir. by Jeff Winch (Toronto)

Anonymous is the story of two lonely men whose paths cross unexpectedly. Gerry is a homeless old man with a disdain for life and Gene is an overweight salesman who pirates pornography. After the two men spend the night getting to know each other, Gene remains to sort out what's left of his existence. The film tackles the options of those without love in their lives. The low-budget flick features some decent performances from actors dealing with an intriguing subject.

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FILM

a MINUTE at the MOVIES

by Todd James

THE BIG LEBOWSKI The Coen Brothers are synonymous with twisted and weird—and they don't disappoint here. Who else but Joel and Ethan Coen, the makers of last year's *Forrest Gump*, could seamlessly blend bowling, a group of German nihilists, a man-eating marmot and Saddam Hussein into a complex little mystery all set against the backdrop of early 1990s Los Angeles. Jeff Bridges (*Blown Away*) plays the Laziest Man in Los Angeles. Jeff Lebowski. To you and me he is "The Dude." The Dude's sole ambition is to lay down bowling pins, suck back White Russians and enjoy other diversions, but when he's mistaken for another, wealthy, Lebowski he's roughed up and has his prized throw rug soiled by thugs. The Dude will visit the Big Lebowski seeking compensation. A simple mission to get his rug replaced turns into a paid gig as the Bag Man for the Big Lebowski, whose wife has been kidnapped. The Dude's Vietnam-obsessed bowling buddy Walter—a gun-crazy hothead (John Goodman; *The Borrowers*)—takes charge with a plan to steal the ransom money. Before you know it, nihilists are involved and the Big Lebowski's wife may be missing vital digits from her foot. The Coen brothers are masters at compiling the perfect cast. This one includes Julianne Moore (*Boogie Nights*) as an avant-garde sex artist and John Turturro (*Barton Fink*) in an outrageous role as a Spanish bowler. The plot is convoluted but it doesn't matter. The Coens create such a fun, surrealistic mood that figuring out the details is pointless. Just sit back and enjoy this very funny piece of dementia. Jeff Bridges, who packed on the pounds to play a burned-out bowler, is outstanding and a suitably bizarre soundtrack ranging from The Sons Of The Pioneers doing "Tumblin' Tumbleweed" to songs from Bob Dylan and Kenny Rogers is icing on the cake. This one knocks all the pins over. *********

HUSH You can guess the resolution of this thin thriller before you've even settled into your popcorn. Jonathan Schaech (*That Thing You Do!*) has high hopes when he introduces his new fiancée Helen (Gwyneth Paltrow; *Horror* Eight) to his mother Martha (Jessica Lange; *Blue Sky*). Living on her massive but aging estate, the emotionally-disturbed Martha will use every manipulative tactic to break up the happy couple, but not before making certain Helen delivers her hair. Caution: Overacting Ahead. Oscar-winner Lange lays it on thick as an obsessed mother who loves her son just a touch too much. ********

KRIPPENDORF'S TRIBE A lightweight, mostly brain-dead comedy that stars Richard Dreyfuss (*Mr. Holland's Opus*) as James Krippendorf, an anthropologist whose life is in the tank following the death of his wife. To support his dysfunctional kids, he scans a university for grant money by claiming to have discovered an ancient tribe in New Guinea. Jenna Elfman (*TV's Dharma and Greg*) plays an ambitious colleague who unwittingly becomes involved in his scheme. When she discovers the ruse she'll take her revenge, but not before falling for the good doctor. There are some mildly

amusing scenes amidst this slapstick nonsense, but there's little incentive to plunk down cash for this quickly forgotten schlock. Dreyfuss deserves better and appealing as Elfman is, her best work is on the small screen. **●●●●**

DARK CITY

DARK CITY *Dark City* takes us where the sun doesn't shine, into a futuristic landscape where memories are erased, jugged and scrambled by an ominous race of aliens known only

as the Strangers. This creepy lot have the ability to stop time and alter physical reality at will. British actor Rufus Sewell (*Carrington*) plays John Murdoch, who awakes to find he's being hunted by the law for a string of brutal serial murders. He has no recollection of the slayings—or any memory whatsoever. In pursuit are a detective (William Hurt; *Michael*) and a mysterious scientist (Kiefer Sutherland; *A Time to Kill*). As Murdoch attempts to unravel the puzzle of his past life—that includes a mysterious woman played by Jennifer Connolly (*Inventing the Abbotts*), he discovers that he is able to resist the Strangers' mind control, making his gray matter of extreme interest to them. Sewell gives an appealing performance in this highly original piece of sci-fi from Alex Proyas (*The Crow*). *Dark City* is about as eerie and disturbing as science fiction gets. It's visually stunning, with haunting images and a complex, surprising and smart story. *********

PALMETTO A sweaty, coastal Florida town is the setting for the dark, comedic suspense of *Palmetto*, starring Woody Harrelson (*Natural Born Killers*) as Harry Barber, an ex-con determined to go straight. Harry is a former journalist who spent two years in jail, set up for not keeping his mouth shut about corruption in *Palmetto*. Back in the town he hates, Harry finds prey to the seductive power of Rhea Malibu (Elisabeth Shue; *Leaving Las Vegas*), the wife of a wealthy but dying man who engages Harry in a plan to fake the kidnapping of her stepdaughter. It's a simple job that will net Harry \$50,000. When the plan goes awry and dead bodies begin to appear, the suspicions of Harry's girlfriend (Gina Gershon; *Face/Off*) are aroused. Not only is Harry heavily involved in what turns out to be the second-biggest scandal in the history of the town, he's also hired by his brother-in-law, the local District Attorney, to act as a press liaison for the police. Sexual cruxes and clever twists abound in this tricky bit of film noir, directed by German filmmaker Volker Schlöndorff (*Handmade's Tale*). It's earthy, erotic and often very funny, with double-crosses, lies and unimaginably evil schemes the order of the day. Harrelson is an acquired taste, but is in his element here—and a steamy performance from Shue caps off the intrigue. *********

TWILIGHT A cast of veterans shows up-and-comers a thing or two about star quality in this tricky thriller. Paul Newman (*Nobody's Fool*) plays Harry Ross, a retired private investigator who lives with his long-time friend, Jack (Gene Hackman; *Unforgiven*)—one time movie legend—and his actress wife Catherine (Susan Sarandon; *Dead Man Walking*). Jack keeps a roof over Harry's head and gives him the occasional case to work on, including retrieving his underage daughter from a Mexican holiday.

Harry is secretly in love with Catherine and a plan to blackmail his friend leads Harry into a complex murder mystery that casts a shadow over her innocence. Terrific characters and tightly-written, often very funny dialogue drives this story of intrigue. James Garner (*TV's Rockford Files*) gives a superb performance as Harry's longtime friend and Stockard Channing (*Six Degrees of Separation*) rounds out the cast as a police lieutenant and former lover. *********

U.S. MARSHALS Tommy Lee Jones reprises his role as a top-notch con chaser in this follow-up to *The Fugitive*. Jones attempts to round up an escaped convict (Vesley Snipes; *The Fan*) with the help of a special officer, played by the nearly comatose Robert Downey Jr. (*Natural Born Killers*). Throughout, the audience is left wondering about Snipes's guilt and Downey Jr.'s motives. Unlike Harrison Ford's character in *The Fugitive*, we're never emotionally connected to the man on the run in this unimaginative sequel. What remains is a hollow, predictable action movie. Only Jones manages to capture any of the essence of *The Fugitive*. **●●●●**

VUE Ratings

- Awful
- Bad
- Poor
- Good
- Very Good
- Excellent

Todd James hosts *A Minute at the Movies* on **Vue** weekend only at 6:25 p.m., 9:25 p.m. and 11:25 p.m. on **CKX-TV**. Also catch Todd on **Vue News** Fridays at 10 p.m.

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MC. MARSHAL
Daily 12:45-1:15 P.M. 5:30 P.M. *Violent scenes. Presented on Digital Cinema Sound.*

THE MAN IN THE IRON MASK
Daily 1:30-1:45 P.M. 5:30 P.M. *Not suitable for young children. Presented on Digital Cinema Sound.*

THE BIG LEBOWSKI
Daily 12:55-1:31 P.M. 7:00 P.M. *Courtesy language throughout. Presented on Digital Theatre Sound.*

WEDDING SINGER
Daily 1:30-1:45 P.M. 5:30 P.M. *Courtesy language.*

NO SHAMING
No showings on Mar. 13-14. No 1:15 & 4:25 shows on Mar. 16. No 4:25 & 9:05 shows on Mar. 19. *Presented on Digital Theatre Sound.*

THE HOUSE
Daily 1:30-1:45 P.M. *Courtesy language.*

AS GOOD AS IT GETS
Daily 12:35-1:25 P.M. 6:30 P.M. *Courtesy language.*

THE PUNISHER
Daily 1:30-1:45 P.M. 6:30 P.M. *Courtesy language.*

GOOD WILL HUNTING
Daily 1:30-1:45 P.M. 6:30 P.M. *Courtesy language.*

WILLIE NELSON: WORKING SMOKIN'
Daily 1:30-1:45 P.M. 6:30 P.M. *Courtesy language.*

ANASTASIA
Daily 1:40-4:10 P.M. *Courtesy language.*

IT GETS
Daily 1:30-1:45 P.M. 6:30 P.M. *Courtesy language.*

THE HOUSE
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THE HOUSE
Daily 1:30-1:45 P.M. 6:30 P.M. *Courtesy language.*

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SPICE WORLD
Mon 12:45-1:15 P.M. 5:30 P.M. *Courtesy language throughout.*

KISSING A POSE
Mon 1:30-1:45 P.M. 6:30 P.M. *Courtesy language throughout.*

WHITEMUD CROSSING
4211 108 Street • 434-3080

ADULTS 12+ MATINES 14+ TWELVE MARCH 14+

GOOD WILL HUNTING
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PRESENTS

HUMMER

PLUS GUESTS

wind's eye

Endorphin

SATURDAY

MAR. 14

SOFT

PLUS GUESTS

FAT MAN'S BELLY

OPEN WED-SAT

FROM 8 PM

THURSDAY: METAL

(NO COVER)

DRINK SPECIALS

EVERY NIGHT

LIVE MUSIC WED., FRI., SAT.

AREA 51

11725 R. JASPER AVE.

413-0147

LISTINGS



Kristina Hahn Photography

A Full Moon Howl... Juno-nominated Edmonton guitarist Lester Quitzau (pictured) will be joined by soulsters Feast and the Rocky Mountain Cree Dancers & Drummers this Friday night at the Stratcona Royal Canadian Legion Hall for a night of hot tunes. Why are they doing this? It's a benefit to help stop the proposed open-pit mine just east of Jasper National Park. All proceeds will go to the Central Divide Wilderness Fund. A full buffet dinner will be available for \$8.

LUSH 10030A-102 Street, 424-2851. Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. Every WED: Bronx Night-Retrobution with DJ Hurricane. Every THU: Mad Cow-British Music with DJ Jesse. Every FRI: In the Velvet Underground Funkalicious. Every SAT: Groovy Train

THE MARD 10018-105 Street, 415-5084. Every THU: Gothic Industrial. Every FRI Club Classics. Every SAT Elevate. Every SUN Pyjama Party

MORAGE 10018-105 Street. Every THU: Ladies Night with DC & the Fix Mixx

NEW CITY LUXWID LOUNGE 10151-112 Street, 413-4578. Every MON: DJ Chris "Weirdo" Johnson. Every TUE: D3 Goodtimes. Every WED: DJ Split Milk-Trip-hop, Hip-hop, Ambient. Every THU: DJ Orange County Keith and the Ski Man. Every FRI-SAT: DJ Goodtimes

RED'S WEM 481-6420. Every FRI: Red's Power Party. SUN-FRI: Kenny K's Sounds of the Past & Present.

ROCK CENTRAL STATION Kingsway Inn, 10818 Kingsway Ave, 479-4266. Every SUN: Jam Night

THE ROOST Private Member's Club, 10345-104 Street, 426-3150. Every MON: DJ Big Daddy. Every TUE: DJ Bryan the Big Mac. Every WED: DJ Latin Lover. Every THU: DJ Dark Daddy. Every FRI: Down-DJ Weena Love. Every FRI: Up-DJ Alvaro. Every SAT: Down-DJ James. Every SAT-Up-DJ Code Red. Every SUN: DJ Who the @#! is Alone

SPORTSMAN'S CLUB 5706-75 Street, 413-8333. Every Night: Dancing with DJ G

THE VIPER ROOM 10148-105 Street, 420-0695. doors open 9:00 PM; free cover

SAT 28: Curtis Grambo WED 25: Curtis Grambo-CD Release Party.

jazz

BLACK DOG 10425-82 Avenue, 439-1082. Every SUN: Root Down-Live Acid Jazz SAT 14: Hole City.

DEVILIN'S 10507-82 Avenue, 437-7489. Every MON: Kiss & Tell-Live Jazz Trio. Every THU: acid jazz

GYLLENHALL & SOCIETY OF ALBERTA Best Western Westwood Inn, 18035 Stony Plain Road, 439-5326

DON JOHNSTON'S 10220 103 Street, 414-0261. Every MON: Ubiquitous Orchestra

FARGOS 10307-82 Avenue, 433-4526. Every WED: Live Jazz

FESTIVAL PLACE Sherwood Park, MON 16 FRI 20 (8 am-9:40 pm): Northern Alberta Stage and Concert Band Festival.

GOODFELLOWS 10160 100A Street, 428-8887. Every FRI-SAT: Brett Miles

GRANT MACPHERSON John L Haar Theatre, JP Campus, 10045-15A Street, 497-4436

IRON BRIDGE 12520-102 Avenue, 482-5620. SAT 14: Judy-Anne Wilson (vocals), Andrew Glover (piano). SAT 21: Maureen O'Shaughnessy (Vocals), Charlie Austin (piano). SAT 28: Judy-Anne Wilson (Vocals)

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. Every THU: John Fisher (vocal, flute, piano). Every FRI & SAT John Fisher (keys, vocal) & Christine BEQQ (vocals)

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 437-6010. MON 16-SAT 21: Mark McGarrigle.

PRADERA RESTAURANT Westin Hotel, SUN 15: Andrew Glover. SUN 22: Wayne Feschuk

SORRENTINO'S 10162-100 Street, 424-7500. FRI 13-SAT 14: Sheri Harrington

DON JOHNSTON'S Under the Boardwalk, 10220-103 Street, 414-0261. Every MON: Big band night, featuring the 9-piece Ubiquitous Orchestra.

URBAN LOUNGE 8111-105 Street, 439-3388. Every WED, Open Stage, host: Steve Hoy & Pazport.

YARDBIRD SUITE 10203-86 Avenue, 432-0428. FRI 13-SAT 14: P.J. Perry Quartet. FRI 20: Jerold Dubyk Quintet. SAT 21: 40 Finger Saxophone Quartet. SUN 22: Littlebirds Big Band Fundraiser.

ZENARI'S ON 1ST 10117-101 Street, 425-6151. FRI 13: Don Berner. FRI 20: Dave Herrick. FRI 27: Bobby Cairns.

pop & rock

AMY'S SPORTS PUB 360 Saddleback Road, 433-3833. Every SAT: the KGB

BILLY BUDD'S 9839-63 Avenue, 438-1148. Every THU: Brass Monkey Open Stage Jam Session hosted by John Armstrong. THU 12: Guest host: Al Brant. TUE 17: Bob Short. THU 19: Tom Roschko.

CLUB 2000 FRI 13: Grand Opening, top 40, dance, Techno.

JOCKEY CLUB 9227-111 Avenue, 477-7144.

Have your photo taken with your special person. THU 12-SAT 14: Dean Mans Train

KING EDWARD HALL 7708-85 Avenue, SAT 21: Grateful Dead Tribute Concert: Knee Deep in Grass, Highway 20, Nonfiction Mike McGowan, Welfare Tuxedo, Paul Bromley, Corrissa, Sound Spun, Bell Jar Blues Band, and more

MARIO'S 4990-92 Avenue, 466-4652. Every THU-SAT: Rare Occasion

POWERPLANT U of A, 492-2048, 451-8000. THU 19: Zuckerman, Sandbox. SAT 21: Rockin' Highliners

RAY'S RESTAURANT & J.C.'S GAMES ROOM 1521-111 Ave., 486-3390. SAT 7: The Dangerous Gugs

RED'S WEM 481-6420. Every SAT: Red's Rebels. WED 18: Trooper

ROCK CENTRAL STATION Kingsway Inn, 10812 Kingsway Ave, 479-4266. Every SUN: Jam Night

ROSE & CROWN Sheraton Grand, 428-7111. Every TUE-SAT: Lyle Hobbs

SHERLOCK HOLMES ON WHITE 10341-82 Avenue, 433-9576. Every WED & SAT (af): Robert Walsh & Farley Scott

THUNDERDOME 9920 Argyll Road, 433-3006. WED 18: Chilliwack. Toronto. TUE 24: Sass Jordan

URBAN LOUNGE 8111-105 Street, 439-3388. Every WED, Open Stage, host: Steve Hoy & Pazport.

ZAC'S PLACE 9855-76 Avenue, 439-1901. Every TUE & FRI: Open Jam

showbars

109 DISCO 10045-109 Street, 413-3476. Every TUE: Country Karaoke & Country Dance

DRAKE HOTEL 3945-118 Avenue, 479-3929. Every FRI-SAT: Second Chance Band. Every SUN aft: Second Chance Band

FESTIVAL PLACE Sherwood Park, 449-FEST(3378). SAT 21: Calvin Vollrath

HORIZON STAGE 1001 Calahao Road, 962-8995: TUE 17: Kitte Wells, Johnny Wright, Bailey Wright and the Tennessee Boys see Mountain Boys

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Avenue, 414-6211. Every MON-SAT: Live Blues/Country During Happy Hour. Every SUN aft: Blues/Country Jam Session

MUSTANG SALOON 16648-109 Avenue, 444-7474. Every TUE: TV Vocal Search.

RANCHMAN'S 15540 Stony Plain Road, 483-1100. Every MON-TUE: DJ Phil

WILD WEST 12912-50 Street, 476-3388. Every SAT aft: Jam. Every TUE: Jam. TUE 17-SAT 21: Gypsy & the Rose. TUE 24-

CLOUD 9 with ANDY POCKETT

ROLEPLAY PARTY

DRESS & ACT YOUR FAVORITE PART

TALENT SHOW

\$50 PRIZE with JAZZY & BRENDA

Put out this COUPON for

FREE COVER...

And a Blowjob from Vicky

OPEN 7 DAYS from 8 PM

Friday 4 PM: Happy Prices

TO EXPRESS, EXPOSE AND EXPERIENCE LIFE... WITHOUT PREJUDICE

\$1.50 DRINKS

8 - 10 EVERY DAY

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FOOD

Restaurants

Fax your FREE listing
to 426-2893

ICON LEGEND

- Breakfast
- Brunch
- Lunch
- Late Night
- Patio
- Take-out
- Free Parking
- Up to \$10 per*
- \$10-\$20 per*
- \$20-\$30 per*
- \$30 per & up

*Price per person, bev. & tip included

ALTERNATIVE

Café Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. ○ ● ○ ● \$

Oly Onion's (10332 Whyte Ave., 434-0LYS) Offering the only "original" poutine with real ingredients. And the largest and best onion cake on the Ave. ○ ● ○ ● \$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. ○ ● ○ ● \$

BAKERIES

Mr. Samosa (930-142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in cheez ghatia, samosas, nan, and rottie, Indian sweet maker. **Skopek's** (10115 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon-Fri.

BISTROS

Bistro Praha (30168-100A St., 424-4218) The first European cafe since 1977 and still the only one. ○ ● ○ ● \$

Cafe Select (10018-106 St., 423-4516) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 12 years. Drop in for martinis, cocktails or a glass of wine. ○ ● ○ ● after 6 pm.

Lola's Restaurant and Martini Bar (8230-103 St., 436-4793) Sensual dining experience, lunch, brunch, dinner, dare to have it all. ○ ● ○ ● ○ after 6pm, \$

Manor Café (10109-125 St., 482-7577) Remarkable location, flavour and service. Great prices. Dishes from around the world. ○ ● ○ ● \$

Mates Urban Bistro (823-104 St., 431-0179) The first European bistro since 1996 and still the only one. Radegast on tap. ○ ● ○ ● \$

Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious health conscious dishes made fresh. Experience the ultimate brunch Saturday and Sunday, or drop by in the evening for wine and one of our specialty pastas. ○ ● ○ ● \$

CAFFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9693) Designer sandwiches, Latte,

Cappuccino, Great Coffee, Fabulous Desserts by Skopak's Bake Shop. ○ ● \$

Benny's Bagels Café On Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the summer days. ○ ● ○ ● \$

Benny's Bagel & Café On Whyte (8409-112 St., 432-4879) Specialty coffees, full meal catering, desserts, daily specials. ○ ● ○ ● \$

Breadstick Café (10159 Whyte Ave., 448-5988) Open 24 hrs, licensed. Catering. ○ ● ○ ● \$

Juliano's Restaurant and Cappuccino Bar (11121-156 St., 451-1171) Wonder food and prices Mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! ○ ● ○ ● \$

Katmandu Coffee Café (201, 10 McKenna Ave., St. Albert, 419-3550) An organic coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a warm and comfortable environment that encourages conversation similar to the early coffee houses of Europe, updated to reflect the contemporary lifestyle of today's coffee and jazz connoisseur. Gourmet Coffees.

Specialty Coffees (both hot and cold), Espresso and light lunch food items. ○ ● \$

Muddy Waters Cappuccino Bar (8211-113 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily Liquor and food specials. Catering. ○ ● ○ ● \$

Remedy (8631-109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere, two pool tables. Lots of young people. The Movie Studio, Sun-Thu 8-1 am, Fri-Sat 7-11 pm.

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric & eclectic café. Full espresso bar, fresh baking daily, daily hot specials, live entertainment.

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-7070) Worth the drive to sample some of the best Jambalaya and gumbo in the province. Sun ○ ● \$

Do Do (10540-82 Ave., 423-4930) Funky-style restaurant in an old-style diner on Whyte Ave. ○ ● \$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the Bayou and great atmosphere. ○ Fri/Sat 1 ○ ● \$

CANADIAN

Applebee's (13006-50 St., 475-6100 & 10338-109 St., 421-1600) Their diverse, 60-item menu is revised twice a year and is tailored to local tastes and appeals to all ages. ○ Sun ○ Fri/Sat ○ ● ○ \$

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best mom and pop operations in the city. ○ all day ○ ● \$

Billiards Club (2 fl., 10505-82 Ave., 432-0355) Rack 'em up and chow down with heaps of burgers and mugs of ale. ○ ○ \$

Bones (10220-103 St., 421-4747) As the place for ribs—on the Boardwalk. ○ ● \$

David's (8407 Argyle Rd., 468-1167) Specializing in Alberta beef dishes on the south side of town. ○ ○ ○ ● \$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) The best home-made burgers with daily lunch specials at student-friendly prices. ○ ● ○ \$

The Grinder (10957-125 St., 453-1709) For a casual fine dining experience, we've been one of Edmonton's favourite restaurants for over 17 years. ○ ● ○ \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious—known for their tasty hummus and veggie burgers. ○ Mon-Fri 8 am, Sat/Sun 9 am ○ Fri/Sat ○ ● \$

Keegan's (8709-109 St., 439-8934) At any hour, the last word is Huevos Rancheros. ○ 24 hrs ○ ● ○ \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! ○ Mon-Fri 8 am, Sat 9 am ○ ● ○ \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Edmonton's best kept secret on the north side. Featuring all homemade meals. Specializing in traditional English high tea and gourmet evening meals. ○ ○ ○ ● ○ \$

The Raven (10338-81 Ave., 431-1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven-roasted chicken. Don't forget to try our "new" baked oysters. See you soon! ○ ○ ○ ● ○ \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. ○ ○ ○ ○ ○ \$

The Sidetrack Café (10333-112 St., 453-1326) Whether you like succulent steak, decadent eggs benedict in the morning or late-night chicken wings, The Sidetrack Café's kitchen will do it for you. ○ \$ \$ \$ ○ ○ ○ \$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes—pizza, stir-fries, pasta and more. ○ Fri/Sat ○ ○ ○ \$

Unhearthed Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. ○ ○ \$ \$ \$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. ○ ○ ○ ○ ○ \$

Zac's Place Café and Pub (Frt. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. ○ all day ○ ○ ○ \$

CHINESE

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. ○ Fri/Sat ○ ○ ○ \$

EAST INDIAN

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. ○ Fri/Sat ○ \$

EUROPEAN

Continental Treat (10566-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. ○ ○ ○ \$

GREEK

John's Café on 12 Street (10337-124 St., 482-1271) Great breakfast and lunch during the day and Greek cuisine from 5:00 pm. ○ ○ ○ \$

Syrtaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. ○ ○ ○ \$

Yannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff

create a fun and boisterous atmosphere that will entertain young and old. ○ Fri/Sat ○ ○ \$

John's Café diners suffer service woes

By ALLYSON FLEMING

Last week, I lamented the lack of service at some local restaurants and praised those which maintained a high level of service even when extremely busy. Thus, our recent experience at John's Café was not surprising, but disappointing.

The restaurant was virtually empty when we arrived and stayed that way throughout the meal. Our server (who shall remain nameless to protect his identity) thought it appropriate to seat us close to the drafty floor-to-ceiling windows—great in the summer, not so good when a March cold spell hits. The table at which we were seated was right under a rotating ceiling fan and a spotlight—the notion of eating from a plate swirling in strobe-light mode was not appetizing. We requested to move to a booth; this did not sit well with the waiter who suggested turning off the ceiling fan. Our looks of disdain made him change his mind. We were hoping it would be warmer at our new seats, but the cold air was everywhere. We had not yet been asked if we wanted anything to drink before dinner, so when the server arrived and asked if we had made up our minds, I knew we were in for a bad night.

Once our drinks arrived, we ordered tzatziki, pita bread and pan fried garlic prawns to start. One good thing, the food came out quickly. The tzatziki was very tasty, not too garlicky and was spreadable—which was good, because the pita bread was thin and chewy and needed help. The garlic prawns were the highlight of the night, eight good-sized prawns served on a bed of rice for \$7.85. Fried lightly and spiced with a subtle

snacks. ○ ○ ○ \$

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. ○ ○ \$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. ○ Fri/Sat ○ \$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. ○ ○ \$

Zenari's on 1st (10117-101 St., 425-6151) Humble, arty hang-out with appetizing combinations of soups, sandwiches and pasta. ○ Sat, ○ ○ \$

JAPANESE

Furusato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. ○ \$

Mikado (10651-116 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. ○ ○ \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialities on Whyte Ave.

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0761) Hearty dishes in a trendy neighborhood, perfect for your next fiesta. ○ ○ \$

Lone Star Café (10111 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. ○ ○ ○ \$

CAFÉ MOSAICS

A variety of vegetarian and vegan values at our venue



LISTINGS

art galleries

DEARCLAW GALLERY 10403-124 Street, 482-1204. *I SEE MORE THAN I UNDERSTAND ...* New paintings by Saskatchewan artist Arnold Ibister. Opening reception, artist in attendance, SAT, Mar. 21, 2-4 pm.

FRONT GALLERY 12312 Jasper Avenue, 488-2952. New paintings by Victoria artist Valli Travers. Until March 18. An exhibition of paintings and photographs by Edmonton artist Lelde Muehlenbachs. Mar. 21-Apr. 3.

LATITUDE 53 10137-104 St., 423-5353. **EXPERIMENT: ANONYMOUS:** Curated by Bin Lui as part of the emerging curators' series.

Until Mar. 14. **CONFLUENCE 2:** An interim exhibition of works in progress. An exhibition created to stimulate dialogue within the community for artists to gain commentary on works that are new or unfamiliar and for community outreach involving different communities and/or social political issues. Featur-

ing Chris Saruk-Reid, Stella Kaufman and Nathalie Shewchuk-Pare. Mar. 16-21. Opening reception WED, Mar. 18, 8 PM.

MANIFESTO—CULTURE COUNTER 10043-102 St., 423-7901. **FEMININE WILES:** Paintings by Cindy Baker, dealing with the monumental of insignificant text and the obsessive need to document trivial phrases, and askew context. Until Mar. 14.

MONDO STUDIO BLOWOUT SALE: Cindy is selling all of her work that clutters her studio, people will be able to purchase pieces. One Day Only. SUN, Mar. 15. **THE FEMINIZATION OF GOD:** Paintings and sculpture by Marian Taubensee. Mar. 17-Apr. 19. Opening reception FRI, Mar. 27, 7 PM.

MCMULLEN GALLERY U of A Hospital, 8440-112 St., 492-4211. **LAUGHTER IS THE BEST MEDICINE—THE ART OF THE CARTOON:** A light-hearted look at life through the work of thirteen local artists who are members of The Cartoonists' Union: Yardley Jones, Beth Portman, Dwayne Cannan, James Grasdal, Bill Mackay, Fred Curatolo, Malcolm Mayes, Gerry Rasmussen, Gary Delainey, Spyder Yardley-Jones, Cathy McMillan, Matthew Brett, and Fiona Yardley-Jones. Until May 2. Opening reception SUN, Mar. 15, 1-4 PM. **Spyder Yardley-Jones, cartooning workshop** Apr. 8.

SCOTT GALLERY 10411-124 St., 488-3619. A rotating show of gallery artists. Until Mar. 11. **ACROSS TERRAIN:** Landscape paintings by Pam Wilman. Mar. 14-31. Opening reception: SAT, Mar. 14, 1-4 pm, artist in attendance.

U OF A 3rd Floor Lounge, Fine Arts Building, 112 Street, 89 Avenue. **SI-LENT ART AUCTION:** University of Alberta Art & Design Graduation Society of 1998. Doors, 7 pm, bids close at 8:30, 9 and 9:30 pm. THU, Mar. 12.

WEST END 12308 Jasper Ave., 488-4892. A group exhibition of gallery artists featuring David Blackwood's new etching "March Ice Offshore: Eric Bishop's Kite". Until Mar. 13. **NEW FACES:** Featuring a collection of work by artists new to the gallery. Brian Atyeo, John Cox, Mary Pavey, Bruce Steinhoff, Willem Verhilst and Wendy Walgate. Mar. 14-Apr. 4.

art galleries

HEART: Featuring works by Lynda MacMand and Barb Chick.

BUGERA/KMET 12310 Jasper Ave., 482-2854. Gallery artists, new work large and small including Jeff Burgess, Rod Charlesworth, Peter Deacon, Darlene Hay, Jerry Heine, Chris Judge, Marie Lannoo, Andre Petterson, Ernestine Tahedl, Bev Tosh and Margaret Vanderhaeghe.

CITY HALL The City Room, 421-3432. **THEN-US:** Photographic Journeys Across Our Cultural Boundaries, presented by Harmony Movement, a national movement for harmony in Canada. The exhibition reveals the visual stories that grew out of the travels of twenty one photographers. Until Mar. 13.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE POOLE FOUNDATION GIFT:** Permanent Collection Exhibition.

TITAN AND LICINIO: Two Renaissance portraits from the collection of the National Gallery of Canada. Until Apr. 14. **SOCIAL PROCESS/COLLABORATIVE ACT MATION MARY KELLY 1970-75:** Kelly's early, collectively produced works: the reconstruction of the *Women and* *Post-Partum Document*. Until Mar. 29. **LOOKS LIKE...:** Abstraction as process, Alberta artists twist, blur, blow-up, stretch and rearrange familiar images. Until Mar. 29. **RECENT ACQUISITIONS:** Until Mar. 29. **CHILDREN'S GALLERY: HEAD 'N SHOULDERS, KNEES AND TOES:** Dress-up and pose for a 19th century portrait, find the tiny figures hidden in the landscape, sculpt and mold the human body with clay, buttons and beads.

EXTENSION CENTRE GALLERY 8303-112 St., 492-3034. Painting the Figure in Costume. Until Mar. 23.

FAB GALLERY U of A, 1-1 Fine Arts Bldg, 112 St. 89 Ave., 492-2081.

PRINTMAKING FROM THE ROYAL COLLEGE OF ART: THE TIM MARA YEARS, 1990-1997: Curated by Liz Ingram, to be opened by Professor Christopher Frayling. The work of faculty and graduate students from the College's Department of Printmaking. A tribute to Tim Mara including a number of his prints. Until Mar. 29.

FOYER GALLERY Stanley A. Milner Library, 7 Sir Winston Churchill Square. **MODES OF EXPRESSION:** Presented by the Federation of Canadian Artists juries show and sale. The diverse ways in which artists capture their world: people, places, and things. Until Mar. 28.

THE FRINGE GALLERY BSMT, 10516 Whyte Ave, 432-0240. **MR. STUBBS AND OTHER SHORT TALES:** New paintings by David Turnbull. Until Mar. 31.

GIORDANO GALLERY 208 Empire Bldg, 10080 Jasper Ave, 429-5066. Open 11-5 Wed and Sat or by Appointment.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. **TREASURY:** Works by Marcia Adzick; **PRESCRIBING BEHAVIOUR:** Works by Fiona Kinsella. Until Mar. 21.

IML GALLERY 10624-82 Ave, 433-6834. **SPRING COMES EARLY:** A profusion of water colors by gallery artists.

INDIGO PRINT AND PAPERWORKS 12214 Jasper Ave, 452-2208. **INNER ILLUMINATIONS:** A collection of new lyrical works done in calligraphy, water color, acrylic by Alexis Reiter. Thru March.

KAMENA GALLERY I 7510-82 Ave, 944-9497. New works by Wei-T. Wong, Meta Ranger, Willie Wong and Helena Ball.

KAMENA GALLERY II 9939-170 St., 433-8362. **ORCHIDS, ORCHIDS...**: 1st Annual Paintings of Orchids by Local Artists. Until Mar. 31.

MISERICORDIA HEALTH CENTRE 16940-87 Ave, 484-8811, ext 6475. NW Corridor, Main Floor: **AN ECLECTIC VIEW:** Recent paintings by Jean Birnie. Until Apr. 29.

MUTTART CONSERVATORY 9626-96A St, 496-8755. Water colors by J.C. Brager. Until Apr. 3.

OPPERTSHAUSER 5411-51 St. Stony Plain, 963-2777. **INVITATIONAL SHOW:** Various artists and media. Mar 5-31. Opening reception, SUN, Mar. 8, 4-5 PM. **Gallery Restaurant:** Acrylics by Michael A. Miller. Until Mar. 23.

ORIGINAL ART GALLERY 22 Sir Winston Churchill Ave., 460-4324. **FACES & FIGURES:** All Member Show. St. Albert Painters' Guild. Until Mar. 28.

ARTISTICALLY SPEAKING STUDIO GALLERY & SCHOOL Callingwood Sq., 6717-177 St. 487-6559. Paintings and sculptures by Jean Birnie.

THE ARTISTS MARKETPLACE Westmount shopping Centre, 111 Ave, Great Rd., 908-0320. Artists on site every day. Commissions welcomed.

ASH STREET GALLERY 913 Ash Street, Sherwood Park, 467-7356. **YOUNG AT**

PLANET INC CYBER CAFE 201, 10442-82 Ave, 433-9730, <http://www.compusmart.ab.ca/bozena>. Art Exhibition, works by Michael V. Tkaczky.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St. Albert, 460-4310. **SELECTIONS FROM ARTELNTAL:** Featuring work by Tome Gale, Robert Sinclair, Frances Alty-Arcott, Angela Grootelaar, Sophia Podrahala-Shaw, Arlene Wasylchuk et al. Until Mar. 28.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. Acrylic on canvas by Steve R. Mitts. New works in acrylic by Angela Grootelaar and Elaine Tweedy. New water colors by Sigrid Behrens, Barb Brooks and Eva Bartel. Artwork for corporate gifts. **OXFORD TOWER,** 10235-101 St. Acrylics by John Freeman. **WESTIN HOTEL**, The Pradera, 10135-100 St. Pastel paintings by Audrey Pfannmueller.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. **OUT OF TIME:** New printworks by Robin Peck and Marc Siegner. Until Mar. 14.

SOCIETE FRANCOPHONE DU CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427. Francophone artists and artisans works.

STANLEY A. MILNER PUBLIC LIBRARY Main Floor (West wing), 7 Sir Winston Churchill Sq., 450-8862. **BOOK DESIGN IN SWITZERLAND:** Books showing excellence in all aspects of book production with emphasis on design and typography. Until Mar. 16.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5990. A cooperative workplace shared by eight St. Albert artists, along with guest artist. **ALBERTA SPLENDOUR:** Highlighting works by Louise Crawford.

VANILLELLA 10344-134 St, 452-0286. **Gallery I:** Solo exhibition of new floral paintings by Colette Nilsen. **Gallery II:** Works on paper by Jim Davies, Jonathan Forrest and Gregory Hardy. Until Mar. 24.

WALTERDALE PLAYHOUSE Lobby, 10328-83 Ave., 424-0839. **INSIDE/OUTSIDE PART II** (another Look at the Face in the Mirror); by mask-maker Randall Fraser. Until Mar. 21.

ART GALLERY & PORTFOLIOS ONLINE PIERRE J. PARENT. eMAIL: pparent@compusmart.ab.ca, Website: <http://www.compusmart.ab.ca/parent>. Pierre Joseph Parent, photography (R)

ART GALLERY & PORTFOLIOS ONLINE KRISTEN ZUK <http://pillourworld.compuserve.com/homepages/gilan/digital/kirsfram.htm>. Featuring sculptures by artist Kristen Zuk.

SURREAL & FANTASY OIL PAINTINGS ONLINE COSMIC HORIZONS <http://www.geocities.com/Soho/Gallery/6298>. Edmonton artist uses a fresh approach in the world of Fantasy and Surrealism.

craft shows

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. **THE SPRING DEBUT:** Exhibit of the Centre's arts and crafts. Until Apr. 3.

UCWLC ARTS AND CRAFTS MUSEUM 10825-97 St, St. Josaphat's Cathedral. Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

live comedy

HOROWITZ THEATRE Students' Union Building, U of A. THU 12: **Madly Off in All Directions:** with Lorne Elliott, an evening of stand-up, improv, music, poetry, recitation and storytelling.

RED'S WEM, 461-6420. Every FRI: Atomic Improv

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

YUK YUKS WEM, 481-9926. Every TUES: Hypnotist

dance

WAJJO AFRICAN DRUMMERS AND KEKELI DANCERS Convocation Hall, Arts Bldg, U of A, 420-1757. FRI 20:

West African Musical Crossings 111.

displays/museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history

ALBERTA RAILWAY MUSEUM 24215 34 St, 472-6229. Housed in the railway station built at St. Albert in 1909.

CANADA'S AVIATION HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens

EDMONTON PUBLIC SCHOOLS ARCHIVES & MUSEUM McKay Ave. Sch, 10425-99 Ave., 422-1700. **THE ED MONTON SCHOOLBOYS BAND** (1036-1969)

EDMONTON SPACE & SCIENCE CENTRE 451-3344. IMAX Theatre: **MISSION TO MIR:** Until Mar. 26.; **Magnificent Zeidler Star Theatre:** Exhibit Galleries, live science demonstrations.

HOME & GARDEN SHOW Northlands Agricorp, 459-2008. For workshops, exhibits, presentations, what's hot and the latest in home fashions for everyone thinking about home renovations. THU, Mar 19-SUN, Mar. 22.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Walterdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century. SUN 15: Tea & Tales; SUN 22: Soup & Sourdough.

LEGISLATIVE ASSEMBLY/INTERPRETIVE CENTRE N. Legislature Grounds, pdwy, 422-3982. Visit Alberta's premier architectural attraction.

MUSSE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-1528. **WILD IN THE CITY:** a travelling exhibit from Ottawa's Canadian Museum of Nature. Until Mar. 21.

MUTTART CONSERVATORY 9626-96A St, 496-8755. **JOURNEY INTO SPRING:** Until Apr. 26. **SHAMROCKS & SHANANIGANS:** SAT, Mar. 14-SUN, Mar. 15.

PROVINCIAL ARCHIVES 12845-102 Ave., 427-1750. **LIVING IMAGES FROM THE PAST:** Native artifacts from southern Alberta and portraits by artist Nicholas de Grandmaison. Until Mar. 29.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. Every SAT: Aboriginal videos. Every SUN: Gallery Spotlight: an in-depth look at some of the features of your favorite galleries. 2nd fl. West: **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Now open. Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more.

EARTHQUEST: The Challenge Begins: Teaches children about their power to make positive choices that impact the environment. Until Apr. 26. **FROM MINNOWS TO MONSTERS:** The fish of Alberta. Until June 21.

REYNOLDS-ALBERTA MUSEUM Wetaskiwin, Highway 13, 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995. 422-2697. Costumed interpreters recreate daily household activities.

SHAW CONVENTION CENTRE Padway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honor: Who's who in the Canadian country music scene.

STANLEY A. MILNER PUBLIC LIBRARY Main Floor (West wing), 7 Sir Winston Churchill Sq., 450-8862. **BOOK DESIGN IN SWITZERLAND:** Books showing excellence in all aspects of book production with emphasis on design and typography. Until Mar. 16.

THE STRATHCONA COUNTY HERITAGE MUSEUM 913 Ash Street, Sherwood Park, 467-8189. **COUNTRY STRATHCONA—A MEDICAL HISTORY: MEDICINE CABINETS & HOUSE CALLS:** Until Mar. 31.

THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 440-2077. Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY ZOO 13315 Buena Vista Rd.,

High
Lights

Thursday March 12

MADLY OFF IN ALL DIRECTIONS The Horowitz Theatre, Students Union Building, U of A, 468-2326. An evening of stand-up, improv, music, poetry, recitation and storytelling—CBC Radio's comedy show, introduced by storyteller and musician Lorne Elliott. Time: 8 pm; Tix: \$15 (TicketMaster) \$15, \$12 (students)

INTIMATE MANIFESTO—CULTURE COUNTER 10043-102 St., 423-7901. Presented by Axis Theatre. Opening night for this play directed by Robert Loucks. A transition play for three actors—Jorge Molina, Morgan Jones, and Cathy Haavaldsrud and an audience. Time: 8:30 pm. Tix: \$8

Friday March 13

WILLIAM STREET AND FRIENDS Convocation Hall, U of A, 426-1757. **ADVANCE & RUSH TIX**  An evening of new music by modern composers with William Street (saxophone), Tanya Prochazka (cello), John McCormick (percussion) and Roger Adriani (piano). Time: Public lecture at 7:15; music at 8 pm.

A FULL MOON HOWL Royal Canadian Legion, Strathcona Hall, 10416-81 Avenue, 433-8711. A Cardinal Divide Wilderness Benefit. Featuring Lester Quitzau, and the Rocky Mountain Cree Dancers & Drummers. Tix: \$8 (advance); \$10 (door).

HERO SOUP The Citadel Theatre, Metro Cinema, 9828-101A Avenue. For after-hours festival screenings, seventeen other films and videos. Time: 10:30 pm.

Saturday March 14

FEEDING LIKE BUTTERFLIES Myer Horowitz Theatre, Students Union Building, U of A Campus, 451-8000. An all ages concert, celebrating their new CD *Inside The Medicine Man*. Time: 8 pm. Tix: \$11.50

BARR MACNEILS Festival Place, Sherwood Park, 449-FEST(3378), 451-8000. One of Canada's renown Celtic groups, an exceptional band with strong traditional rhythms. Time: 7:30 pm. Tix: \$19.25 (cabaret); \$17.25 (adults); \$12.50 (child/seniors).

P.J. PERRY QUARTET AND THE MUSIC OF BIRD The Yardbird Suite, 10203-86 Ave, 432-0428. The annual Charlie "Bird" Parker memorial concert. Time: 8 pm (doors); 9 pm (show). Tix: \$9 (members); \$12 (guests).

LIONEL RAULT BAND Alberta Avenue Community League Hall, 9210-118 Avenue, 479-7493. A *Winter Bust Out Boogie*. Lionel and Ron Rault and other blues players will be playing to celebrate the end of winter. Time: 8 pm (doors); 9 pm (music). Tix: \$10 (door).

Tuesday March 17

KITTY WELLS, JOHNNY WRIGHT, BOBBY WRIGHT AND THE TENNESSEE MOUNTAIN BOYS Horizon Stage, 1001 Calahoro Road, Spruce Grove, 962-8995. From country music's beginnings "It Wasn't God Who Made Honky Tonk Angels" through to today—6 decades in one show. Time: 4 pm & 7 pm. Tix: \$27.00

Wednesday March 18

CONFLUENCE 2 Latitude 53, 10137-104 Street, 423-5353. Opening reception of works in progress. To stimulate dialogue for artists to gain commentary on works that are new or unfamiliar, and involve communities and/or social political issues. Featuring: Chris Saruk-Reid (killer bunnies, in paint), Stella Kaufman (the horse, as escape) and Nathalie Shewchuk-Pare (women/Madonnas). Time 8 pm. Free admission.

496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM



CAFE MOSAICS 10844 Whyte Ave., 433-9702. MON 16: *WITHNAIL & I.* MON 23: *HOW TO GET AHEAD IN ADVERTISING*.

GARNEAU THEATRE 8712-109 Street, 433-2212. Oscar And Lucinda, FRI, Mar. 13-THU, Mar 19.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. THU, Mar 12. Films for the Retired & Semi-Retired, 2 PM

METRO CINEMA Zeidler HALL, Citadel Theatre, 9828-101A Ave., 425-9212. FRI 13-SAT 14 (10:30 pm): *HERO SOUP*: after-hours festival screenings, 17 other films & videos

NATIONAL SCREEN INSTITUTE 420-1757. International features, Canadian short dramas and discussion with the film makers. Until SAT 14: Local Heroes International Screen Festival.

LOCAL HEROES SEMINARS 421-4084. THU, Mar. 12. Straight Talk from Straight Up: Meet the creative team behind this Canadian TV series, FRI, Mar. 13. Direct Results: Don McKellar (Twitch City), Bruce Sweeney (Dirty), personal approaches to working with actors. SAT, Mar. 14.

ADVANCE TIX ONLY



fashion

CREATIVE SEWING AND NEEDLEWORK FESTIVAL & CONFERENCE Shaw Conference Centre, 1-800-291-2030. THU 12-SAT 14: Daily fashion presentations, demos, activities and more.

lectures/meetings

BOYS & GIRLS CLUBS Six Locations, 483-5599. weekly: Parent Talk-Talking to Your Children

CENTRAL ALBERTA WOMEN'S EMERGENCY SHELTER Capri Centre, Red Deer, Tix: TicketMaster Outlets. TUE 17: Sandy Queen, lecturer & Educator, 8:30 am-4pm.

CITY HALL Sir Winston Churchill Square. MON 16: Kick Off Francophone Week, 123-1 pm, (469-4401). WED 18: What's Up Doc, 12-1 pm, (492-0840). THU 19: Salute to Excellence Awards, 7:30-10 pm, (496-6159). FRI 20: International Day for the Elimination of Racial Discrimination, 12-1 pm, (413-6159); Boys and Girls Clubs Awards, 6:30-9 pm (422-6938).

THE CHURCH OF SCIENTOLOGY 10200-106 St., 425-3662. daily FREE film about Scientology: Orientation

EDMONTON ESKIMO TAN CLUB South Clareview Community League Hall, 3250-132 A Ave, 465-3000. Second

annual general meeting and pot luck supper, silent auction and dance.

GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

HIGHLANDS LIBRARY 6710-118 Avenue, 496-1806. Every 3rd WED of each month: Edmonton FreeNet Classes, "pre-register"

IDYLWYLDE LIBRARY 8310-88 Avenue, 421-1745. Every second FRI FreeNet Instruction, "pre-register"

MANIFESTO CULTURE COUNTER & CAFE 10043-102 Street, 423-7901. SAT 14(3:30 pm): Sponsored by New Socialist Group, Could Marxism Be Queer? Socialism and Sexual Liberation, Speaker Prof. Allan Sears (Sociology, University of Windsor).

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. Every TUE: ESI Discussion Group, "pre-register"

PUBLIC MEETING 2nd Fl, Bellevue Community League Bldg, 7308-112 Ave., 496-4095. THU 12 (7 PM): Proposed Northlands Area Redevelopment Plan Review.

U OF A EXTENSION CENTRE GALLERY Faculty of Extension, *492-3093. SAT 14: Taking Control of Your Health: Menopause and Beyond.

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings Every WED's, 7:30-8:30 PM, How to make money on the Internet.

literary

ASCENDANT BOOKS 10991 - 124 St., 452-5372. SAT 14: Nicolette Groeneweld, *Madame's Book of Love Stories*, book signing, 1-4 pm. Linda Wozniak on Kirtian Photography, 1-4 pm. SAT 21: Flower Essences: Laurie Scott-Rogers, 1-4 PM.

CANADIAN AUTHOR'S ASSOCIATION 8th Ave., 112 Ave., U of A, Education South Bldg, 10 Fl. Lounge, 439-0581

CHAPTERS West Side, 9952-170 St., 487-6500. SAT 14: Speaker and author Kevin Perry Rose, *Doshia Tells* series, reading from *Orville Orphan Tree*, book signing, 11am-1 pm. SAT 14: Darrin Hagen, *The Edmonton Queen, Not A Riverboat Story*, reading and signing, 7:30 - 9 pm. SUN 15: Reg Pierre, *Starting and Marketing Your Own Consulting Business*, 1:30-3 pm. TUE 17: Fiction book club meets to discuss Toni Morrison's *Sjazz*. FRI 20: Poetry Reading 7:30-9 pm. TUE 24: To discuss the Jane Urquhart novel *Away*

CHAPTERS 3227 Calgary Trail South, 431-9694. WED 18: David Irvine, *Simple Living in a Complex World*. FRI 20: The Odes of March, poetry reading, 7 PM; SAT 21: Odes to March , poetry reading, 2 PM. TUE 24: Marshall Nay, reading and book signing, *Trailblazers of Canadian Immigration*, 7:30

CONRAD'S SUGAR BOWL 10724-124 St. 451-1668. THU 19: Storytelling Night.

GRANT MACEWAAN COMMUNITY COLLEGE 6-256, City Centre Campus, 497-4693. George Bowering, poet, novelist, critic and historian, *Swashbuckling History of British Columbia*, 12 pm, MON, Mar. 16.

LESSARD LIBRARY 6104-172 Street, 421-1745. TUE 17: Historical fiction expert Heide Blackmore will guide readers through the genre.

MISTY ON WHYTE 10458B-82 Ave., 433-3512. EVERY SUN: Open Stage Poetry and Prose Readings

ORLANDO BOOKS 10640 Whyte Ave., 432-7633. FRI 13: Cori Brewster and friends Songcircle, 7:30 pm. FRI 20: Roy L. Piepenburg, reading, *Celestine*, 7:30 pm.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. Every 3rd THU, 7:30 PM, monthly: "Red Herrings" Mystery Book Group, 7:30 PM. Every last THU: Sneak Previews: Four Evenings for Book Lovers, 7:30 PM.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED Talking Book Club, 10-Noon

U OF A LIBRARY Lower Floor, Cameron Library, WED 18-THU 19: Booksale of used and discarded books

URBAN GRIND 10124-124 Street, 413-9609. THU 12 (7 pm): 124 Street Readings, Theme: Openings: host: David Huggett. A virtual "dream team" of women writing in Edmonton to-

day.

special events

ALLEY KAT BREWING COMPANY 9928-83 Ave, 433-3399. The Live Improvised Soap Opera. Season number seven. It's the Golden Age of Hollywood ... Join the gang at Sibling Brothers' Studios for a soapy season of glamour and lust in Cinemascope and Technicolor and Stereophonic Sound. Every MON night @ 8 PM.

FOUR FUNERALS & A WEDDING Celebration Dinner, Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339. In the "dead" centre of Edmonton there lies laughter, music & romance, "of course". Why not join us in this ceremonial chaos that will leave you "stitches", the "morgue", the merrier! Until APR 12.

THE GHOST SONATA 109 Disco. Presented by Epiphany Theatre. Adapted from the play by August Strindberg. A student meets an old man who claims his father swindled him. MAR 18-21.

GODSPELL Concordia University College of Alberta, Auditorium, 479-9269. A musical by Stephen Schwartz and John-Michael Tebelak. A group of outsiders are drawn together to retell stories from the gospels and to share in the power of the resurrection of Christ. THU, MAR 12-SAT MAR 14, 8 PM, & SUN, MAR 15, 2 PM.

JOHNNY & POKI VARIETY HOUR Varscona Theatre, 10329-83 Ave, 433-3399. It's Hip-Hip-Huzzah time where all systems are go, all hands are on deck and every good boy deserves favour! Every SAT night @ 11PM, until JULY 25.

INTIMACY MANIFESTO—CULTURE COUNTER 10043-102 St., 423-7901. Presented by Axis Theatre. A transition play for 3 actors and an audience. MAR 12-14 & 19-21.

MASTER CLASS The Citadel, McLab Theatre, 9828-101A Ave., 425-1820. By Terrence McNally. An operatic revolution inspired by a series of master

sports

HOCKEY EDMONTON OILERS Edmonton Coliseum, 414-4650. SAT 21: Oilers vs S. Louis, 8:30 pm. SUN 22: Oilers vs NY Islanders, 6 pm.

ICE Northlands AgriCom, 447-6800. SAT 14: ICE vs Calgary Hitmen.

HORSE RACING Northlands, 471-7379. MON 17-SUN: Simulcast racing. Weekend harness racing

SOCER DRILLERS Coliseum, 471-KICK. TUE 24: Drillers vs Montreal, 7:05 pm. SUN 29: Drillers vs Cincinnati, 6:05 pm.

theatre

ANNUAL PLAYWRIGHTS WORKSHOP PROGRAM Walterdale Playhouse, 10322-93 Ave., 482-4656. A public reading of the three plays by playwrights: Marilyn Hussey, Matthew Kowalchuk and Paul Sweeny. SUN, MAR 15.

DE NASTY Varscona Theatre, 10329-83 Ave, 433-3399. The Live Improvised Soap Opera. Season number seven. It's the Golden Age of Hollywood ... Join the gang at Sibling Brothers' Studios for a soapy season of glamour and lust in Cinemascope and Technicolor and Stereophonic Sound. Every MON night @ 8 PM.

FOUR FUNERALS & A WEDDING Celebration Dinner, Theatre, Neighborhood Inn, 13103 Fort Rd., 448-9339. In the "dead" centre of Edmonton there lies laughter, music & romance, "of course". Why not join us in this ceremonial chaos that will leave you "stitches", the "morgue", the merrier! Until APR 12.

POSSIBLE WORLDS The Fringe Arts Barns, 10330-84 Ave, 448-9000. Presented by Quantum Theatre. The concept of parallel realities comes to life when a young couple negotiate their way through a series of simultaneous relationships. Meanwhile, a series of bizarre murders leaves a pair of detectives struggling with a multitude of questions, but few, if any, answers. A metaphysical murder mystery and a sci-fi love story. Until MAR 21.

THE SHADOW OF A GUNMAN Varscona Theatre, 10329-83 Ave, 492-4244. Presented by Wilde Geese Theatre. By Sean O'Casey. A series of gate receipts from the performances at the Varscona Theatre will be donated to the Canadian Cancer Society to assist in Cancer research. There will be a 2 pm Matinee, MAR 21 to raise funds. A comedy with a tragic twist. The heroine falls for a poet who she believes to be a romantic hero but who just does not measure up. MAR 22-25.

STAR TRAX II - TIME WARP Jubilations, WEM, III, Upper Level, 8770-179 St., 484-2424. Join us at the retirement dinner for the greatest starship captain of all time. Laugh along with his old shipmates. But their adventures are not over. Strange aliens need our heroes help . Until APR 12.

THEATRESPORTS 10329-83 Ave, 448-0695. Rapid Fire Theatre,

classes the great diva, Maria Callas, conducted at Juilliard toward the end of her career. This play exposes conflicting aspects of the turbulent woman known to her adoring fans as La Divina. Until MAR 29.

MOON OVER BUFFALO Mayfield Dinner Theatre, 16615-109 Avenue, 483-4051. By Ken Ludwig. A comedy, exposing what goes on backstage in the theatre. A husband and wife duo have one last chance at star roles in a film. Frank Capra is coming to see them. The husband is a drunk, the wife has a new lover and their daughter wants a new life. Until MAR 15.

MRS. WARREN'S PROFESSION The Citadel Theatre, 425-1820. By Bernard Shaw. Mrs. Warren is a very successful business woman who has correctly raised her daughter Vivie and given her a Cambridge education. When Vivie discovers the source of her privilege she is outraged: An explosive battle erupts between a mother & daughter torn apart by prostitution and morality. MAR 21-Apr. 12.

ONE FOR ALL Kaasa Theatre, Lower Level, Jubilee Auditorium, 432-9483. Presented by Stage Polaris, from the novel, *The Three Musketeers*, by Andre Dumas, adapted by playwright Robert Clinton. In a 19th century Parisian hospital the patients use the story of the musketeers to act out their own passion for life. Until MAR 22.

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THEATRESPORTS 10329-83 Ave, 448-0695. Rapid Fire Theatre,

17th anniversary, Edmonton Hispanic Bilingual Association

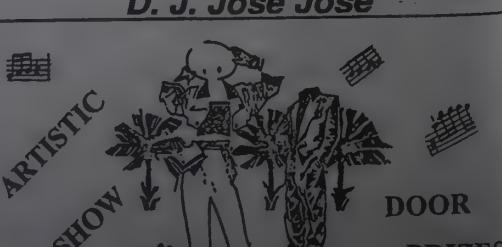
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LISTINGS

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winner is...**

(Continued), if you believe the hype instead of sitting up in front of the TV with a bowl of popcorn, the Alberta Lung Association is giving you the option of enjoying a five-course gourmet dinner in the Beverly Hills Ballroom of the Fantasyland Hotel while you watch the big Oscar show. Tickets are \$98, but half is tax-deductible and they're selling fast.

TheatreSports' wacky cast will delight, enthrall and tickle all assembled, with an all improvised comedy show. Every FRI @ 11 PM.

THE THREE MUSKETEERS Kaasa Theatre, lower level of the Jubilee Auditorium, 1145-87 Ave., 432-0925. By Susan N. Woywitka. An adventure of intrigue, courage, and love. Set in a 19th century hospital, the patients read Dumas' thrilling tale as part of their treatment, and in their imaginations bring the exploits of the famous Musketeers to life. Until Mar. 22.

TIGER'S HEART Walterdale Playhouse, 10322-83 Ave., 424-0839. By Kit Brennan. Based on a true story, a woman assumes the life of a man, becoming Dr. James Barry, a British Army doctor in the South Africa of the 1820s. Mar 11-14 & 17-21, SUN, Matinee, 2 PM, Mar. 15.

WORK-IN-PROCESS (WIP) NIGHT Walterdale Theatre, 10322-83 Ave. (upstairs). Guest director: Duncan McIntosh, Artistic Director, Citadel Theatre. Performers and audience welcome. The WIP gives actors and other performers a chance to try out pieces they are preparing for performance and get comments from a guest director (from Edmonton's professional theatre community) and audience (fellow actors, friends, family, general public, you name it!) in an intimate, friendly setting. Actors: phone Marg Shone, 439-4125 to book a performance spot. MON, Mar. 16.

variety

KINGSKNIGHT PUB 9221-34 Ave, 433-2599. THU 12, 19, & 26: Hypnotist, Sebastian Steel.

LESSARD LIBRARY 6104-172 Street, 496-1871. Every WED: Chess Night! all ages, 7 PM. Every TUE: Magic, The Gathering, all ages, 7 PM.

THE NOOD ROOM Circle Square Plaza, 118 Ave St. Albert Trail, 413-9982. Internet access. Multiplayer computer gaming.

RED'S WEM, 481-6420. Every THU: Ladies Night. Every FRI: Atomic Improv.

RIVER VALLEY EDMONTON, 496-7275. SPRING ICE WARNING DUE TO HIGH WATER LEVELS MCKENZIE/MACKINNON LINK TRAIL; HIGHLANDS TRAIL; EMILY MURPHY TO KINSMEN, LOWER FORT EDMONTON TRAILS ARE CLOSED.

SHAW CONFERENCE CENTRE 917-7635. THU 12: Economic Development Edmonton - 1998 Annual Luncheon.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night

workshops

ALBERTA FOUNDATION FOR THE ARTS AFA Office, 901, Standard Life Centre, 10405 Jasper Ave., 455-6877. FRI (7 pm), Mar. 13: Literary arts grant application workshop, presenter: Vern Thiessen, Arts Develop-

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ment Consultant.

ALBERTA MAGAZINE PUBLISHERS ASSOCIATION 6th Fl, 815-1 St S.W. Calgary, 403-262-0081. SAT 21: Conference: Create Winning Magazines.

ASH STREET GALLERY 913 Ash Street, Sherwood Park, 998-3091, 449-0570. Beginner water color class, call for info.

MILLWOODS WELCOME CENTRE FOR IMMIGRANTS 4239-23 Avenue, 424-3545. Creating a Circle of Understanding, SAT 21. Pre-register.

INDIGO 12214 Jasper Ave, 452-2208. SAT 14: Perfect Binding. THU 19 & 26: Chigiri-e, Terry O'Connor.

LESSARD LIBRARY 6104-172 Street, 496-1871. Mar 9: Edmonton FreeNet Hands-On Training, 7-9 PM

THE MARKETPLACE ART SCHOOL Westmount Shopping Centre, 474-9351. Individual and group classes in pencil, pen & ink, acrylic, oil, water color, clay and wood. Call Loree or drop by.

MERRYWORLD DANCE & CREATIVE ARTS ACADEMY Romanian Hall, 9005-132 Ave., N. Edmonton, 456-8070. A new dance and arts school. *Krafting for Kids*, classes run while the adult classes run.

PINE TREE MANAGEMENT SKILLS 1-800-827-1506. THU 12 & FRI 13: Supervision, Module one.

PROGRAM FOR YOUTH Lokken Associates, 424-8985. Suite 1360, 10665 Jasper Ave., Ph. Karen at 424-9895, for more info. B Y O B (BE YOUR OWN BOSS) Business development program for youth starting March.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. SNAP offers courses in a variety of Printmaking techniques: Photo-etch-

ing, Lithography, Silkscreen, Relief.

SUBTEXT The Subversive Textile Association of Artists, #413-4284. Workshops on the 1st SUN each month. *Pre-register @ 413-4284

TOASTMASTERS Heritage Rm, Main Fl., City Hall, 1, Sir Winston Churchill Sq., contact Carla 478-3384. Every WED: you're invited to a meeting (free), upward bound toastmasters, (to improve your listening, thinking, speaking skills). 7:30 PM.

kids stuff

CALDER LIBRARY 12522-132 Avenue, 496-7090. Every THU, Pre-School Storytime, 10:30 AM, 3-5 yrs. SAT 21: Puppet Bunnies.

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. Every TUE: Time for Two's, 10:15 AM, *pre-register. Every THU: Pre-School Storytime, 10:15 AM, 3-5 yrs. *pre-register.

CASTLEDOWNS LIBRARY 15333 Castledowns Road, 496-1804. Every WED: Pre-school storytime, 10:30 AM, 3-5 yrs. *pre-register. Every TUE: Time For Two's (until Mar 17), 10:30 AM, 2 yrs. *pre-register. SAT 21: Royal Treats, 2 pm.

CHAPTERS West Side, 9950-170 St., 487-6500. Every TUE (10:30-11:30 am), THU (1:30-2:30 pm), THU 12: *Something Good*, Robert Munsch. TUE 17: *Wait and See*. THU 19: *Murmur, Murmur*.

CHAPTERS 3227 Calgary Trail South, 431-9694. Every Mon-Fri: story times in the "My Books" children's section, 10:30 am; Sat/Sun 10:30 & 2:30 PM. SAT 14: Clifford the Dog visiting, 10:30

HOT LINE RUSH...

Rush tickets are discounted 50% and are available on the day of the performance only.

*Stage Polaris, *One for All*, an adaptation of the *Three Musketeers*. (Also selling advance tix).

*Quantum Theatre, *Possible Worlds*, at the Strathcona Arts Barnes, until Mar. 21. (Also selling advance tix).

*William Street and Friends, a lively recital at Convocation Hall, FRI, Mar. 13, 8 pm. William Street (saxophonist), joined by Roger Admiral (piano), Tanya Prochazka (cello), John McCormick (percussion) for an evening of enlivening music. (Also selling advance tix).

*Alberta Baroque Ensemble: VIVA VOCA. RUSH TIX AVAILABLE for the evening, 7:30 pm performance ONLY (RUSH TIX NOT available for the afternoon performance).

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ADVANCE TIX...

*National Film Institute: *Local Heroes Festival*. Until Mar. 14.

*Edmonton Youth Orchestra: Beethoven Concert. An evening of familiar works, FRI, Mar. 13, 8 pm. West End Christian Reformed Church, 10015-149 Street.

**Making A Dying*, a new comedy by MRB productions, at the Kaasa Theatre, Mar. 24-29.

*Sundays At Three present: *Pipe Organ Concert*, featuring Michigan organist Kenneth Logan. Mar. 22, 3 pm, at St. Joseph's Basilica, 10044-113 Street.

*Greenwood Singers, Spring Concert, *Of Love and Life*, at All Saints Anglican Cathedral, Mar. 27, 8 pm.

TIX On the Square also sells tickets for all TicketMaster events.

Open daily except Sundays Hours Tue-Thu 9:30 a.m.-6:00 p.m;

Mon & Sat 9:30 a.m.-2 p.m.

am, TUE 17: Dress in green for St. Patrick's storytime, 10:30 am, SAT 14: the City arts centre, drop-in art, 1-3:30 pm.

CITY HALL City Rm, 412-3168. SAT 14: Edmonton Region Boy Scouts Cub Car Rally, 10am-4 pm.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. Drawing Time Machine & Much More! Sat. Art Classes for Kids ages 4 and up. **CHILDREN'S GALLERY: HEAD 'N' SHOULDERS, KNEES AND TOES!** Something on Sundays weekly event will have extended hours in 1998. From 1-4 PM, the gallery will offer a wide variety of art related activities for all ages, free with regular admission. SUN 15: Make a pinhole camera. SUN 22: Body as artwork, 1-4 PM.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. **Fabulous Faces in Clay**, (6-8 yrs), Apr 18-22, 9 AM, 9 SATs, 9-11 am. **Wacky Mobiles**, (9-12 yrs), Apr 21-May 12, TUES, 7-9 pm.

HIGHLANDS LIBRARY 6710-118 Avenue, 496-1806. Every THU: Time for Twos, 10:15 AM, *pre-register. Every TUE & WED: Storytime, 10:15 AM, 3-5 yrs, *pre-register.

IDYLWYLDE LIBRARY 8310-88 Avenue, 496-1808. Every TUE: Time for Two's, 10:15 AM, 2 yrs, *pre-register. Every WED: Storytime, 10:15 AM, 3-5 yrs, *pre-register.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. Every WED & THU: Pre-school storytime, 3-4-5 yrs, *pre-register.

JOHN JANZEN NATURE CENTRE Fort Edmonton Park, Fox Dr., Whitemud Dr., 496-2939

JOHN WALTER MUSEUM Kinsmen Park, 9100 Walterdale Hill, 496-4852. SUN 15: Tea and Tales. SUN 22: Soup & Sourdough.

LESSARD LIBRARY 6104-172 Street, 496-1871. Every MON, TUE, WED, THU: Pre-School Storytime, *register same day by phone. Every WED: Games Night, all ages. SAT 14: Second Saturday Fun-time.

LONDONDERRY LIBRARY Londonderry Mall, 496-1814. Every TUE & WED:

Drop-in Pre-School Storytime, 10:15 AM, SAT 14: Junior Edmonton Stamp Club: Show Covers & Special Cancels

MARS HILL CENTRE 435-0202. THU evenings (Mar 19-May 7), help for "High Stress" kids, Confident Kids: Kids that may have experienced one or more of the following issues in their lives: divorce, death of a parent or sibling, physical, emotional or sexual abuse or the stresses of being a kid in this generation. *pre-register

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-61 St., 496-1818. Every TUE, WED, THU: Pre-School Storytime, *pre-register. Every FRI: Time for Twos, 10:15-10:45 AM, *pre-register. SAT 21: Future Scientists' Club: Science Activities, 2-3 pm.

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shoppers Mall, 3210-118 Ave., 496-7839. Every TUE: Time for Twos, 10:15 AM, *pre-register. Every WED: Storytime, 10:15 AM & 2:15 PM, 3-5 yrs, *pre-register. Every MON: Wonderfully Wired, 4-5 PM, 13-18 yrs, *pre-register. SAT 14: Spring has Sprung (almost) Puppet Show, 2 PM.

THE SECOND STORY Mill Woods Town Centre, 2331-61 St, 413-6971. FRI 13: guest reader, Suzanne Quiley, 10:30 am. SAT 14: Melony Cherlenko, 11 am. Actor Jay Smith, 1:30 pm. Family activities, 11:30 am. Youth Writing Club, 2-3 pm.

SOUTHgate LIBRARY Southgate Shopping Centre, 496-1822. Every TUE: Storytime for pre-schoolers, (Until Mar 24)*pre-register. Every TUE: Baby Laptime (Apr 14-May 12).

SPRUCEWOOD LIBRARY 11555-95 Street, 496-7099. Every THU: Storytime for pre-schoolers, (Until Apr 30): 3-5 yrs, *pre-register. SAT 14: Make a Leprechaun Hat, 1 PM.

STANLEY A MILNER LIBRARY 7 Sir Winston Churchill Square, 496-7000. Every FRI, Drop-in Film Program: 10:30 am, 3-5 yrs. Every WED: Time for Twos, SAT 21-22: Spring Showers, 1:30 pm.

STRATHCONA LIBRARY 8331-104 Street, 496-1828. Every TUE: Pre-School Storytime, 10:30 AM, 3-5 yrs. FRI 13: Strathcona's 85th Anniversary Celebration, 2-4 PM.

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ARTISTS TO ARTISTS

DRAW 'TIL YOU DROP FOR ARTISTS: SUN, Mar. 29. Non Instructional drawing from the model, 9 am-8 pm. For more info call Ross at 489-4000.

Literacy arts grant application workshop, FRI, Mar. 13, 7 p.m., AFA office, 901, Standard Life Centre, 10405 Jasper Ave. Presenter: Vern Thiesen, Arts Development Consultant. Ph: David Huggett, 455-6877.

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I'm a 26 yr. old, tall, single female with a great smile, dark hair & blue eyes. I'm looking for someone to talk to & possibly meet if you're kind, caring, & considerate, box me. Box 4706.

I'm a 26 yr. old, attractive, happy go lucky, slightly fat female who is a non-smoker, non-drinker, loves swimming, fishing, horseback riding, mountains, movies, concerts, sporting events, long walks, spending time with family, & quiet evenings at home. If you want to talk to someone, real box me. Box 3727.

I'm a 30 yr. old, 5'5", 130 lbs., fit, attractive, down-to-earth female with a great sense of humor. I enjoy country music, horses, & much more. I'm just looking to find a fit, good looking, down-to-earth guy who's also sick of the same old things. If you'd like to know more, box me back. Box 6397.

I'm a 27 yr. old, non-smoking, clean, beautiful, honest, caring single, white female with blonde hair & blue eyes. I like long walks, biking, traveling, music, & cooking. I'm looking for a single, sincere, caring, attractive, non-smoking, well grounded, fit, 35-45 yr. old, white male 5'10"-6'3" tall, to start a friendship that might lead to more. Box 8271.

I'm a 29 yr. old, spontaneous, energetic, single mother with a great smile, reddish blonde hair & blue eyes. I'm a casual drinker. I enjoy swimming on Sundays, swimming, bingo, cards, biking, skiing, & much more. I have direction in my life & would like someone to spend some time with. Box 7651.

I'm an attractive, youthful lady interested in meeting a like 50+ gentleman for a long lasting relationship. I enjoy dancing, home life, TV, the outdoors, & much more. If you'd like to know more about me, leave me a message. Box 7406.

I'm a 30 yr. old, young looking, healthy, physically fit, flamboyant, fashionable female with beautiful eyes & sparkling, white teeth. I've never been married & have no children. My soulmate is out there. I live to love, live to live, & hope you do too. You should be clean, strong, & gentle. It will make you happier than you could ever possibly imagine. Box 6602.

Asper to reach a potential. Believe in yourself. Create a good life. Dream about what you might become. Exercise frequently. Forgive honest mistakes. Greet the day with a smile. However you & others joyfully live each day. Kindly & often. Meditate daily. Organize for harmonious action. Question most things. Regulate your own behavior. Praise performance well done. Often. Think rationally. Understand yourself. Work for common goals. Box 6618.

This is Joanne. I'm a 39 yr. old, slim, young looking, Caucasian female with dark curly blonde hair & blue eyes. I'm interested in a long term, committed relationship. I'm a smoker & casual drinker. I like country music, boating, dancing, & much more. I hope that you would be empathetic, over 5'10", 160 lbs., hunk, 38-45 yrs. old, with lots of weekends off in the summer. If you'd like to know more, box me back. Box 6397.

This is Crystal. I'm a 25 yr. old, 5'7" tall single female with four children. I work full-time & have varied interests. I'm kind, caring, & somewhat sentimental, & so, I hope to meet a friend who might become more in the future. Box 4397.

This is a 24 yr. old, 5'7" tall, 125 lbs., slim, young looking, Caucasian female with dark curly blonde hair & blue eyes. I'm interested in a very going, I'm looking for fun & exciting times. I'm not into anything too serious. If you'd like a clean, intimate encounter with no strings attached, leave me a message. Box 6739.

This is a 27 yr. old, 5'3", 115 lbs., single mother of two, with shoulder length, brown hair & brown eyes. I love movies, candlelit dinners, & spending quality time with that special someone. I'm a non-smoker, non-drinker, & a friend. I'm interested in a monogamous relationship & am willing to do anything & everything for the man I'm with. If you think you're worth being treated like a prince, get back to me. Box 6200.

This is a 25 yr. old, 5'7" tall, 150 lb. female with long, dark blonde hair & green eyes. I know where I'm going & what I want out of life. If you're honest, sincere, down-to-earth & not into head games or one-night stands, get back to me. Box 6455.

This is Vanessa. I'm a 32 yr. tall brunnette. I like dogs, cats, dancing, & singing. Give me a call. Box 6620.

This is my upper 40's, 5'1" tall, 115 lbs. female with dark hair & blue eyes. I'm a smoker & casual drinker. I'm looking for an energetic, slim, thin guy under 5'10" tall, younger than me, who loves dancing to country or rock, & shows affectionate anywhere. anyone with similar hobbies would be a bonus. If this has piqued your interest, leave me a message. Box 7145.

I'm a 42 yr. old, classy, fun-loving, intelligent, professionally employed female interested in a husky, responsible man, 6' tall, with a full head of hair. If you have a wide variety of interests & understand the meaning of honesty & morals, you could be the one for me. Box 8819.

My name is Bruce. I'm a 25 yr. old, 5'9", tall, full figured female with blonde hair & blue eyes. I'm looking for a lovely, kind, sensitive guy who's fun to be with. I love skating, skiing, & just spending time at home. I'm looking for a serious relationship with a 27-32 yr. old male. If you're interested, box me back. Box 8043.

I'm a 24 yr. old, 5'7" tall, 125 lbs., slim, young looking, Caucasian female with dark curly blonde hair & blue eyes. I'm a non-smoker, drug-free, & a casual drinker. I'm looking for a very affectionate, honest, caring guy. I know what I want & don't play games. I enjoy the outdoors, skiing, swimming, camping, candlelit dinners, movies, & quiet evenings at home. I'm interested in a long term relationship. If you think we might be compatible, give back to me. Box 4706.

I'm a 25 yr. old, 5'7" tall, 150 lb. female with long, dark blonde hair & green eyes. I know where I'm going & what I want out of life. If you're honest, sincere, down-to-earth & not into head games or one-night stands, get back to me. Box 6455.

I'm a 28 yr. old, 5'7" tall, attractive, university educated, well-mannered, employed female with blonde hair & blue eyes. I've never been married & have no children. I'm a light smoker & casual drinker & seek the same in a man. You should be tall, attractive, around my age, laid-back, humorous, professionally employed, never married & without dependents. If you think we might have something to connect, leave me a message. Box 6321.

I'm a 31 yr. old, good looking female with dark hair & dark eyes. I enjoy good food, good company, good wine, swimming, fishing, dancing, & quiet evenings at home. I'd like to meet a nice, employed, educated male with similar interests. If you're interested, get back to me. Box 7214.

Men seeking Women

I'm a 56 yr. old male looking to meet my soulmate. I'm a man of all seasons & enjoy hunting, fishing, trapping, dancing, & much more. Box 9737.

My name is Bruce. I'm a 38 yr. old, 5'5" tall, 160 lbs. male. If you'd like to get to know each other & meet for coffee, leave me a message. Box 8043.

My name is Jerry. I'm a 37 yr. old, 5'8", tall, single mother with dark hair & blue eyes. I'm an old-fashioned boy & have a lot going for me. If you'd like to meet a woman who's a good lead for someone to share these moments with, if you'd like to know more about me, leave me a message. Box 6797.

I'm a late 20's, 5'8", tall, 150 lbs., medium build male with a short haircut, short, blond hair & blue eyes. I'm a kind, caring, thoughtful, educated, well-spoken, affectionate man interested in the arts & music side of life. I'm looking for an 18-30 yr. old, slim, feisty, artsy, affectionate, fashionable female with high boots & black clothes. If you'd like to start something real, get in touch with me. Box 6797.

This is Tim. I'm a 6' tall, slim male with a mustache & medium length hair. I have a 9 yr. old daughter who spends half her time with me. I have the outdoors & much more. If you're interested, give me a call. Box 6776.

This is Kevin. I'm a 21 yr. old, 5'10" tall, 190 lbs., fit, attractive male with brown hair & brown eyes. I like pool, darts, going for a drink or quiet evenings at home with that special someone. I'm looking for someone who's spontaneous, happy, attractive, & fun to be with. If you're interested, get back to me. Box 2110.

I'm a 28 yr. old, 5'7" tall, attractive, university educated, well-mannered female with blonde hair & blue eyes. I've never been married & have no children. I'm a light smoker & casual drinker. I'm looking for an exciting encounter. If you're interested, give me a call. Box 7031.

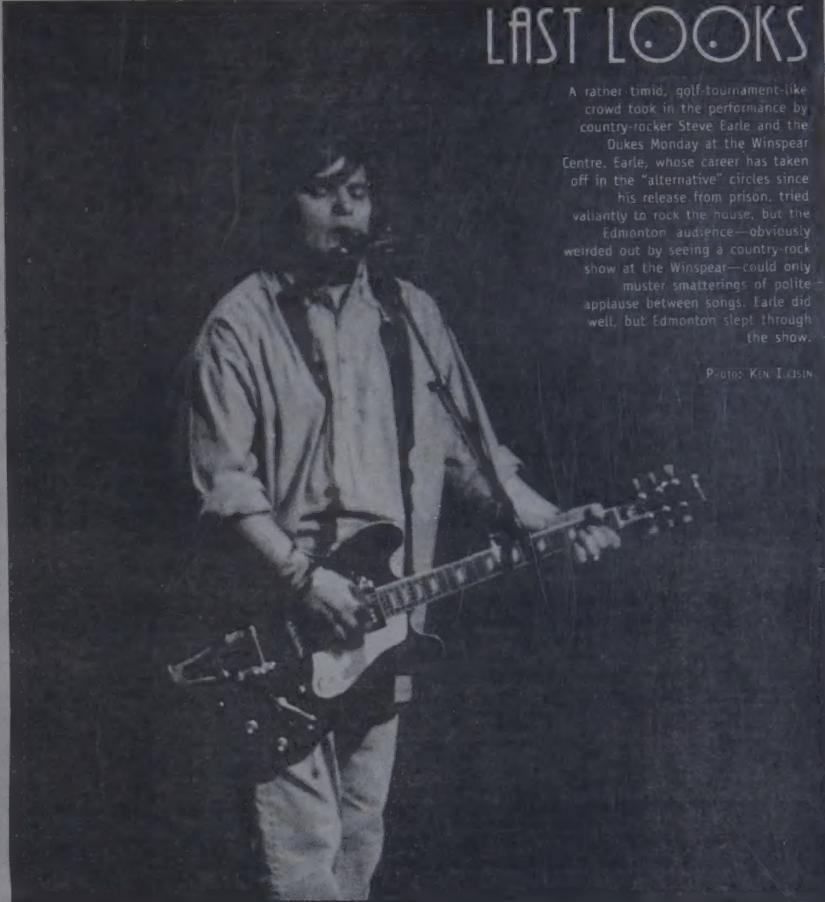
LAST LOOKS

A rather timid, golf-tournament-like crowd took in the performance by country-rocker Steve Earle and the Dukes Monday at the Winspear Centre. Earle, whose career has taken off in the "alternative" circles since

his release from prison, tried valiantly to rock the house, but the Edmonton audience—obviously weirded out by seeing a country-rock show at the Winspear—could only

mutter smatterings of polite applause between songs. Earle did well, but Edmonton slept through the show.

PHOTO: KEN LUCASIN



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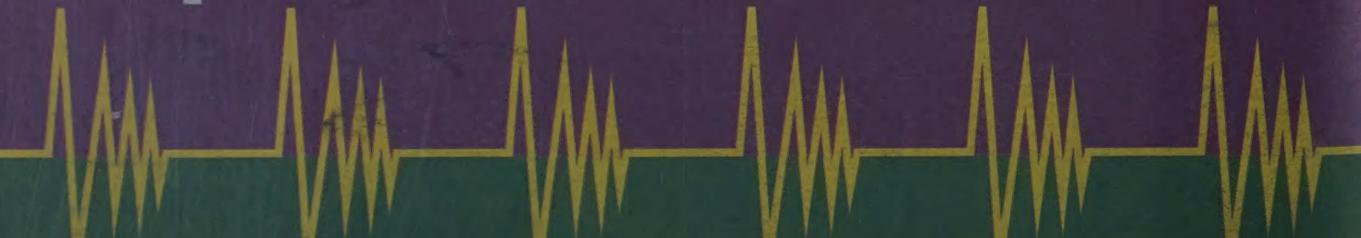
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